

Golden Hands 10

The complete
knitting,
dressmaking
and needlecraft
guide



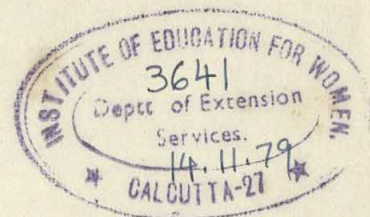
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Golden Hands

Hamlyn House



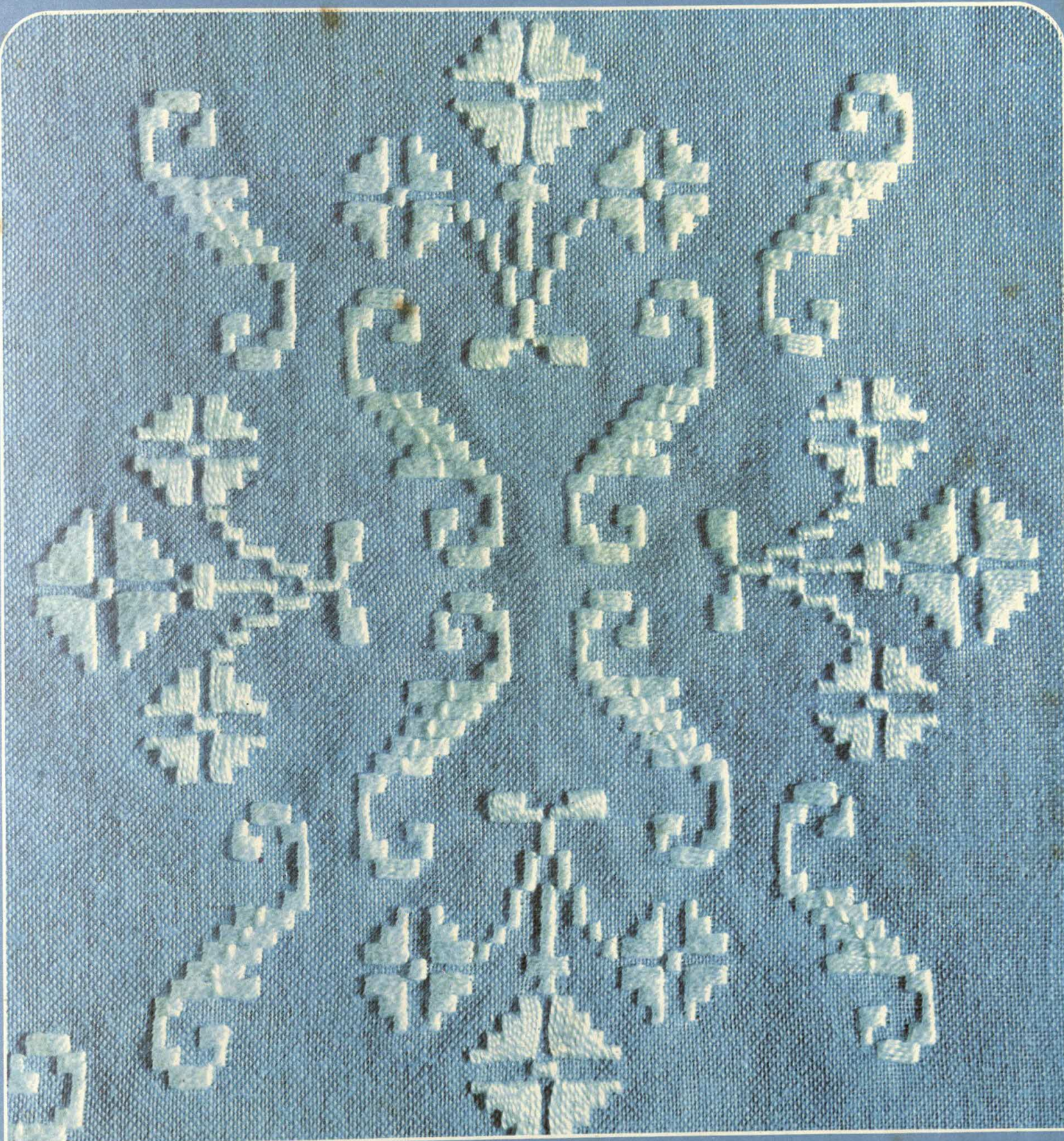
Volume 10

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Pattern Library

Frosted linen design

This delightful, fresh looking design is worked in satin stitch and sheaf filling stitch. The latter is made from groups of four satin stitches which are caught down with a straight

stitch across the centre, making a sheaf shape. Work on an even weave linen, planning out the design by counting threads.

Here the design is shown worked in white pearl cotton

on ice blue linen with 20 threads to the inch.

Use the design as a centre panel or as a deep border on a tablecloth, or as a panel down the front of a fine linen dress or blouse.

Jacquard knitting and border patterns



Jacquard knitting is the name given to patterned fabrics where more than one colour is used and where the pattern is knitted in at the same time as the background. It applies to the type of pattern which can be shown on a chart, in much the same way as cross stitch in embroidery is indicated, but does not include all over, multicoloured patterns formed with different stitches.

Two types of jacquard

There are two basic methods of knitting jacquard patterns. One is used where small motifs are being worked close together, such as on a border, or as an all-over surface design. The other is used where larger motifs or stripes are being worked and the spaces between each motif are larger in proportion.

Small motifs

When the pattern is composed of small repeats with only a few stitches in any one colour, the yarns not in use are carried across the back of the fabric until they are used again. If there are more than three stitches in a group, twist the thread not in use with the one being used, in order to avoid loose loops on the wrong side of the garment. It is essential not to drag the yarn from one group of stitches to the next, or the right side of the work will become puckered and uneven, spoiling the finished appearance.

If the garment is worked in bands of jacquard, separated by areas of stocking stitch worked in one colour only, it is advisable to use one size larger needle for the patterned bands than for the plain stocking stitch to avoid a noticeable difference in tension.

Large motifs and patterns

Vertical stripes, large diamonds and checks present a problem of their own. If they are worked in the same way as a small motif they use a great deal of unnecessary yarn, causing bulk in the fabric, and considerable care is required to keep the right side of the fabric smooth.

For this type of pattern it is best to use one ball of yarn for each area, twisting it with the next colour when moving onto the next area. Yarn wastage can be avoided by dividing a one ounce ball into two or more smaller balls.

Take, for example, a sweater with five wide stripes of 21 stitches in each stripe across the front. The first row is worked by knitting 21 stitches with the first ball of A, then 21 stitches with the first ball of B, 21 stitches with the second ball of A, 21 stitches with the second ball of B, and 21 stitches with the third ball of A. Continue working in stocking stitch, as follows:

Next row. (wrong side) P21 sts A, then carry yarn to the left at the front of the work, pick up the yarn B, and take it over A towards the right and P the next 21 sts with B, repeat in this way

with each colour to the end of the row.

Next row. K21 sts A, hold the yarn over to the left at the back of the work, take up the yarn B and bring it towards the right under the A thread, which is no longer in use, and K the next 21 sts with B, repeat in this way with each colour to the end of the row. This wide striped pattern is extremely easy to work and you will be delighted with the results you can achieve.

Working from a chart

It does not take long to learn to work from a chart and, indeed, it is often easier to read at a glance than trying to find your exact position in a maze of written instructions. Unless only two colours are used and it is obvious from the illustration which is the pattern and which is the background, you will usually find a key to the chart presented with it, describing which symbol stands for which colour.

In the charts for the border patterns shown here, a blank square denotes the background colour A, which is worked with white; contrast colour B is pink and is indicated with a slanting line and contrast colour C, which is brown, is indicated by a dot.

The most important point in reading from a chart is to remember whether you are working in rows or in rounds. Working in rows of stocking stitch the first row on the chart, which is usually shown at the lower edge, will be the right side or knitted row and will be read along the chart from right to left. The second row will be purled and is read from left to right because you have turned the work but cannot turn the chart. If you are working in rounds then each round will begin on the chart at the right side and will, of course, be a knitted round and will be repeated to the end of the round.

To be certain that you understand these methods, try to work the border using the first chart. If you are in any doubt you can check from the following row by row instructions repeating from A to B. The border is worked over a number of stitches divisible by 21 and over 15 rows of stocking stitch, beginning and ending with a knitted row. Work 2 rows stocking stitch in A before beginning the pattern.

1st patt row. *K1 A, 3B, 8A, 3B, 6A, rep from * to end.

2nd patt row. *P5 A, 5B, 6A, 5C, rep from * to end.

3rd patt row. *K6 C, 5A, 5B, 5A, rep from * to end.

4th patt row. *P2 A, 2B, 1A, 5B, 1A, 2B, 2A, 4C, 2A, rep from * to end.

5th patt row. *K3 A, 3C, 1A, 4B, 1A, 3B, 1A, 4B, 1A, rep from * to end.

6th patt row. *P1 A, 5B, 1A, 1C, 1A, 5B, 2A, 3C, 2A, rep from * to end.

7th patt row. *K1 A, 3C, 1A, 2B, 1A, 3B, (1A, 1B) twice, 1A, 3B, 1A, 1C, rep from * to end.

8th patt row. *P1 A, 1C, (3A, 1C) twice, 3A, 4B, 3A, 1C, rep from * to end.

9th patt row. *K1 A, 3C, 1A, 2B, 1A, 3B, (1A, 1C) twice, 1A, 3B, 1A, 1C, rep from * to end.

10th patt row. *P1 A, 5B, 1A, 1C, 1A, 5B, 2A, 3C, 2A, rep from * to end.

11th patt row. *K3 A, 3C, 1A, 4B, 1A, 3B, 1A, 4B, 1A, rep from * to end.

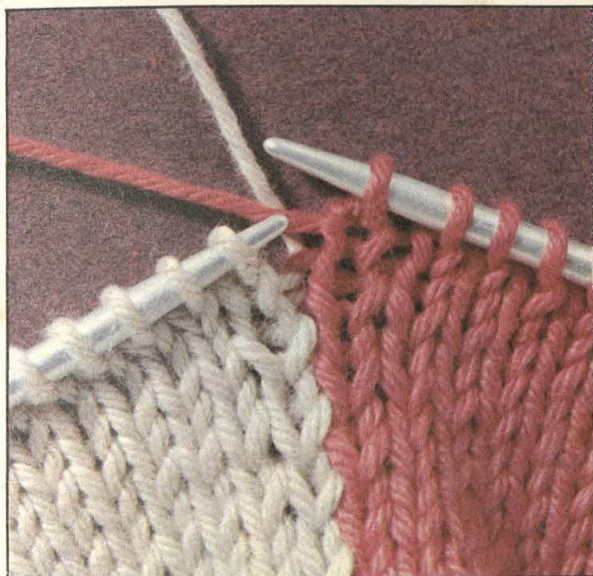
12th patt row. *P2 A, 2B, 1A, 5B, 1A, 2B, 2A, 4C, 2A, rep from * to end.

13th patt row. *K6 C, 5A, 5B, 5A, rep from * to end.

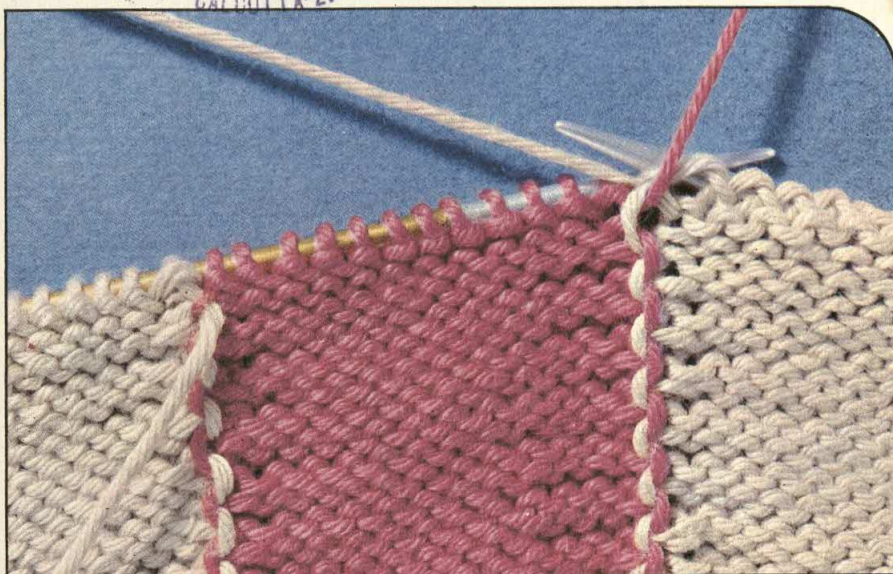
14th patt row. *P5 A, 5B, 6A, 5C, rep from * to end.

15th patt row. *K1 A, 3C, 8A, 3B, 6C, rep from * to end.

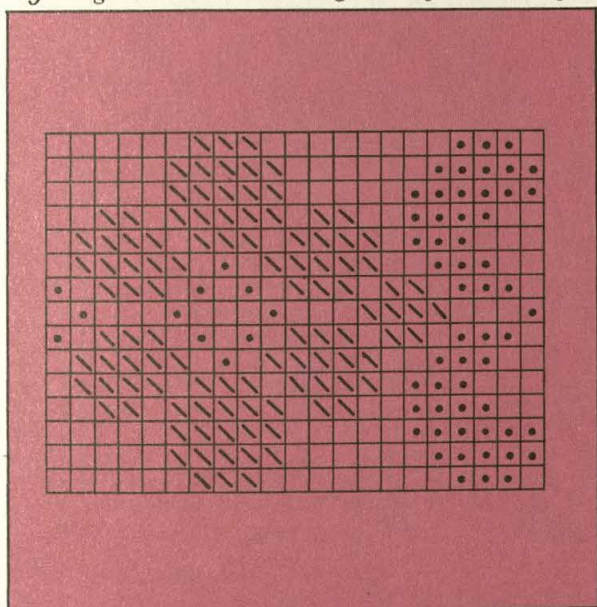
Beginning with a purl row work 2 rows stocking stitch with A only to complete this sample.



▲ Joining in another colour on right side of vertical stripes



▲ Joining in another colour on wrong side of vertical stripes



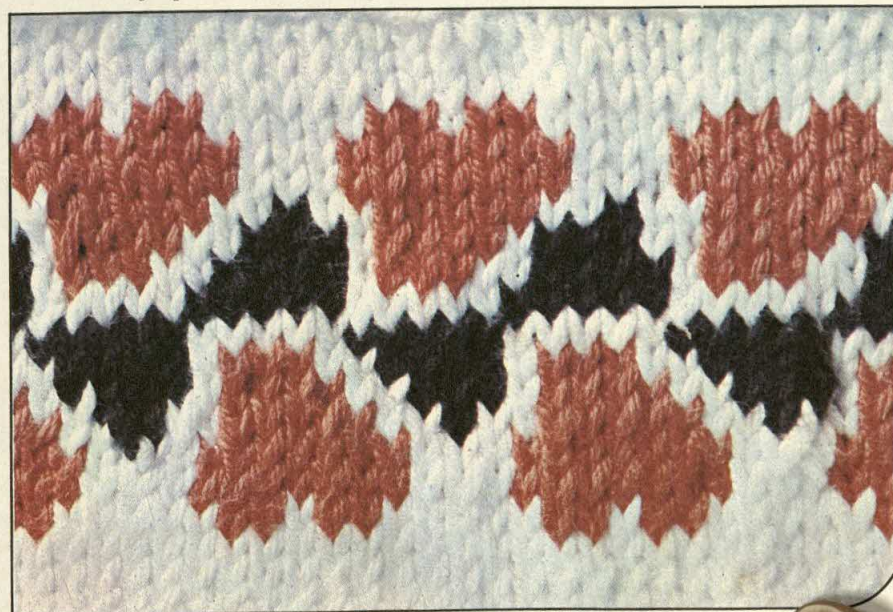
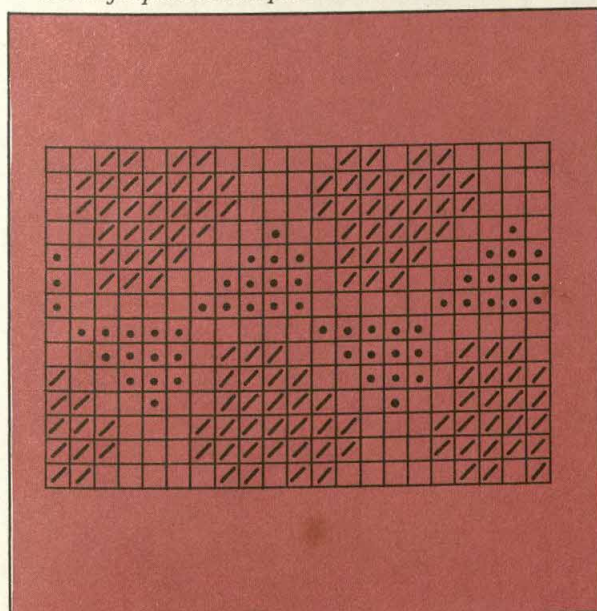
▲ Chart for first jacquard border pattern

▼ Second jacquard border pattern



▲ First jacquard border pattern

▼ Work this jacquard border pattern from the chart on the left



Tunic suit for a tiny tot

If frills and furbelows aren't the style for your baby, then why not crochet this simple, crisply styled tunic and pant suit. You could make it all in one colour, or it would look extra smart with the pants and trimming worked in a contrasting colour, say navy with white, or yellow with orange.

Sizes

To fit 18 [20, 22] inch chest. The figures in brackets [] refer to 20 inch and 22 inch sizes respectively.

Tension

3 'V' groups and
3 rows to lin.

Materials

6 [8, 9] oz Robin Casino
Crepe 4 ply
1 No. 3.50 (ISR) crochet hook
4 small buttons
¾ yard elastic

Tunic front

Work 66 [70, 74] ch, loosely.

1st row 2 tr into 4th ch from hook, * miss 1 ch, 2 tr into next ch. rep from * to last ch, 1 tr into last ch. Turn.

2nd row 3 ch, * 2 tr into next tr, miss 1 tr, rep from * to last tr, 1 tr into 2nd ch of turning ch. Turn. 31 [33, 35] complete 'V' groups.

The 2nd row forms the 'V' pattern and is rep throughout. Work 3 [4, 5] rows.

Dec at each end of next row by making only 1 tr into first and last 'V' of previous row. This means that in the next row two less 'Vs' are worked



than before the dec. Continue patt, dec in this manner at each end of every 6th [7th, 8th] row until 28 [29, 30] rows in all have been worked. 23 [25, 29] complete 'V' groups.

To shape armholes

1st row Ss over 4 sts, 3 ch, work in patt to last 4 sts. Turn. Work 9 [10, 11] rows. 19 [21, 25] complete 'V' groups.

To shape neck

Work 3 rows on 7 [8, 9] 'V' groups. Finish off. Work other shoulder in same way.

Tunic back

Work as given for Front until armhole shaping row has been completed.

Next row Work across half the sts, turn, and complete one side on these sts, working as given for Front.

Finish off.

Rejoin yarn and work other side in same way.

Sleeves

Work 32 [34, 36] ch, loosely.

Work 3 rows in patt as given. 14 [15, 16] complete 'V' groups.

Inc at each end of next row by adding 1 tr to first and last 'V', each of which will become a 'V' in the following row, thus adding 2 'V' groups after inc.

Continue patt, inc each end of every 4th row until 18 [20, 22] rows have been worked.

Shape sleeve top

1st row Ss over 4 sts, 3 ch, patt to last 4 sts. Turn

Work 8 [9, 10] rows, dec at each end of every alternate row. Finish off.

Front trimming

Work 20 ch.

Work 7 rows dc.

Work corded edge around both long sides, and one short end, as follows—1 row dc, working from left to right instead of the usual right to left, to give an extra twist to the stitch, and inserting hook under both horizontal threads of the edge stitches.

Pants

Work 48 [52, 56] ch loosely.

Work in patt as given for Tunic Front for 23 [24, 25] rows.

22 [24, 26] complete 'V' patterns.

To shape crutch

Next row Ss across 15 [17, 19] sts, 3 ch, work next 8 'V' groups, 1 tr. Turn.

Work 6 rows on central sts.

Next row Work to end, in place of turning ch work 15 [17, 19] ch loosely.

Break off the yarn.

At the other end of same row, join yarn and work 16 [18, 20] ch loosely. Turn.

Work across all sts in patt.

Work 23 [24, 25] rows.

Finish off.

To make up tunic

Join shoulder seams. Sew in sleeves, join the sleeve and the side seams.

Back opening. With right side of work facing, beg at base of left side of opening and work 1 row dc evenly up left side, round neck and down right side. Turn and work 2nd row. Mark position for 3 buttons on the left side.

3rd row Work to top of right side, level with first marker* miss 2 dc, 2 ch. Work in dc until next marker is reached, rep from * until

3 buttonholes have been worked, complete row. Turn.

4th row Work up right side of opening and round neck using dc. Turn.

5th row Work in corded edge st round neck to top of the opening.

Work corded edging around wrists and lower edge.

Sew tab trimming neatly to centre front.

Press very lightly with a dry cloth using a cool iron.

Sew on buttons.

To make up pants

Fold in half at crutch. Join side seams.

Work corded edging loosely round leg openings.

Thread elastic through waist edge, and sew ends together to form circle.

Press lightly.

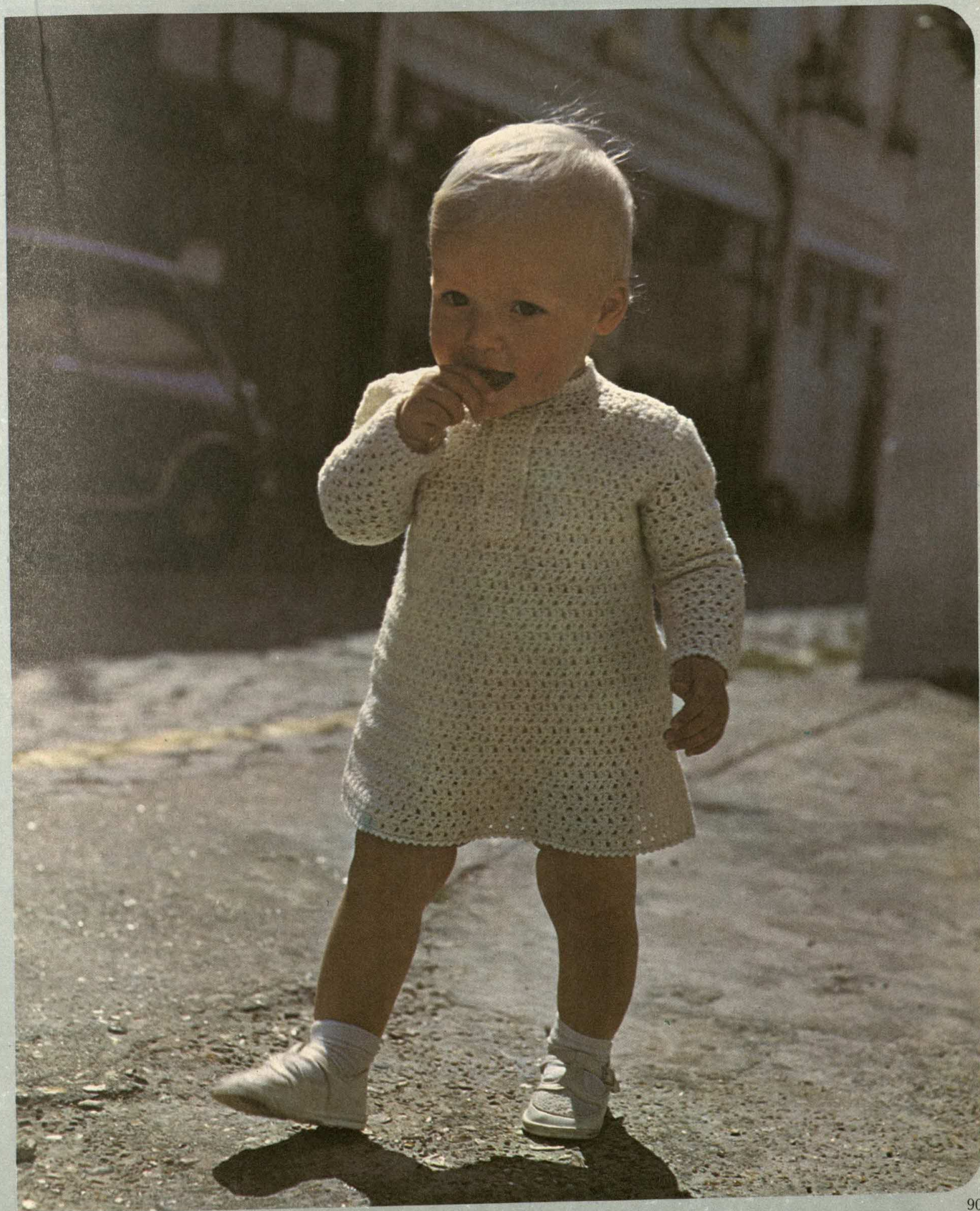


▲ The matching pants

Crocheted tunic for a toddler ►

▼ Back view of tunic







Traditional Irish crochet lace

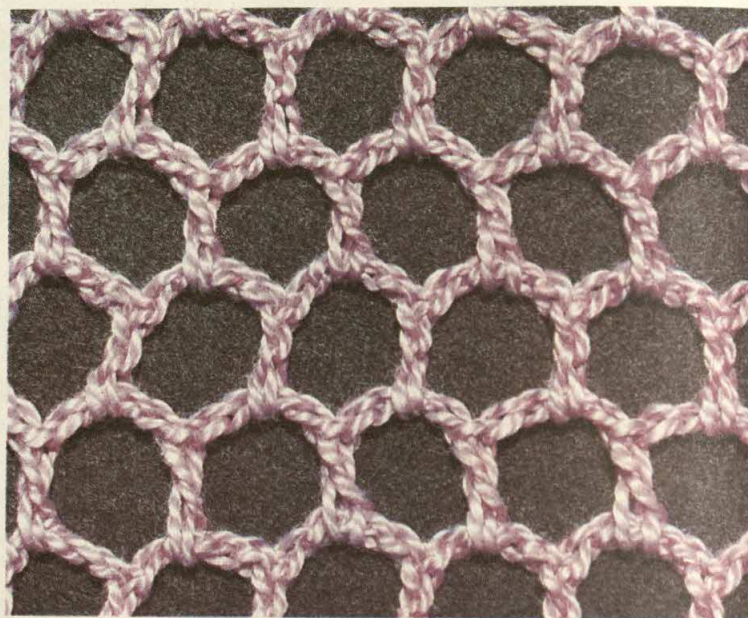
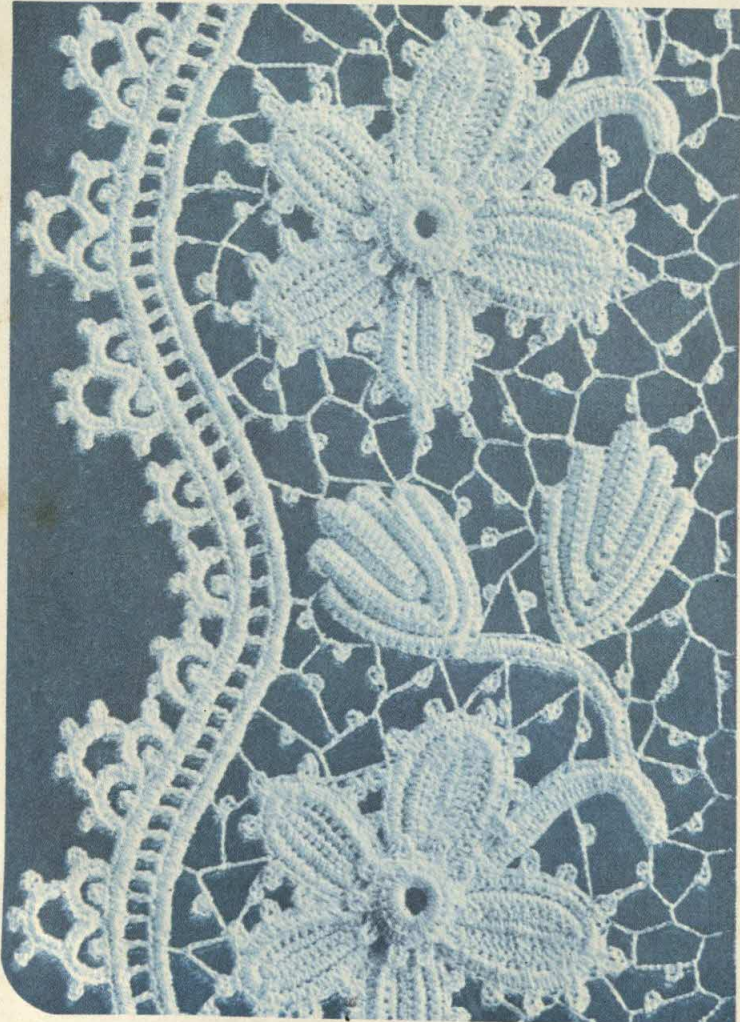
Traditional Irish crochet lace is renowned throughout the world and, as with Aran and Shetland knitting, is synonymous with all that is beautiful in handicrafts.

This chapter deals with the preparation of three net backgrounds, and in subsequent chapters directions for working various motifs and Irish crochet lace projects will be given.

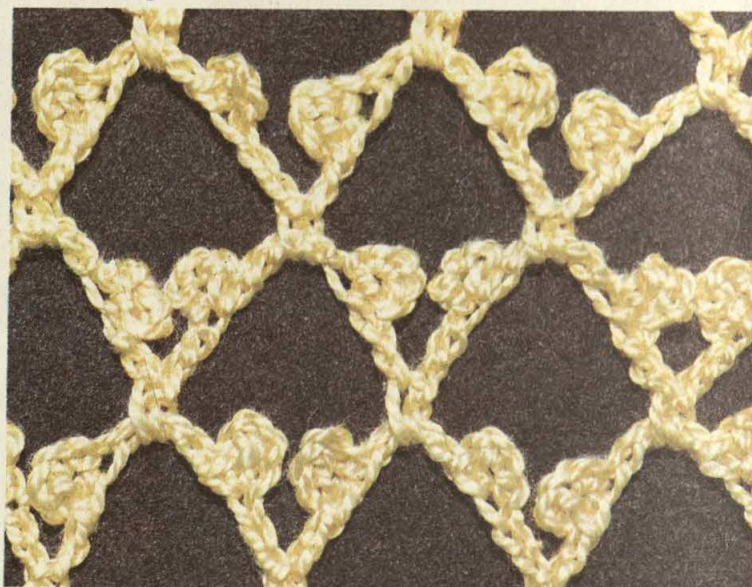
Shown here is a delightful snood that is sure to start your fingers itching.

Irish crochet can be used to make a wide range of garments, from the finest and most intricate of wedding gowns and baby robes, to simpler things such as shawls, scarves and stoles. Irish crochet makes pretty edgings too, worked in fine crochet cotton.

▼ A beautiful example of Irish crochet edging, worked in fine cotton

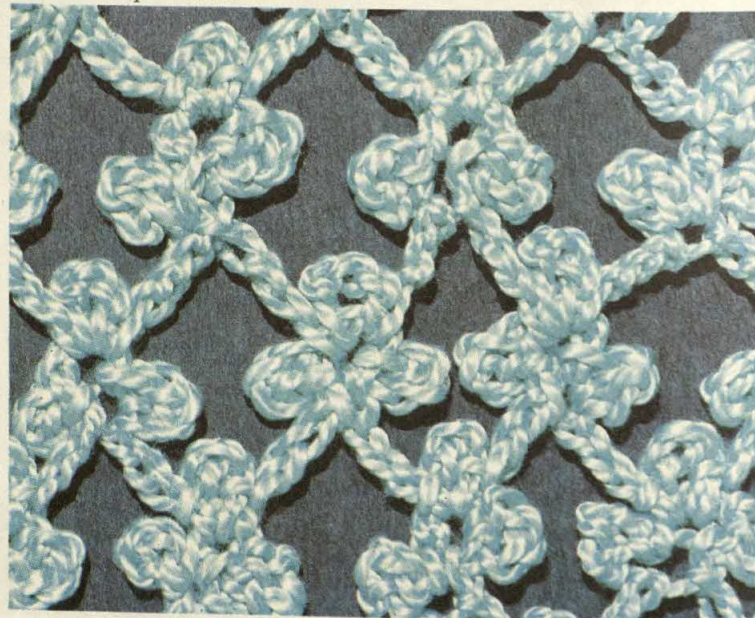


▲ Honeycomb pattern net



▲ Diamond picot pattern net

▼ Shamrock pattern net



principle in this chapter consists of a net background onto which the traditional motifs, such as shamrock, roses and leaves, are then sewn. The variations which can be achieved must be seen to be believed, and if you ever have the opportunity to see an exhibition of this breathtakingly beautiful craft a visit is well worth while—if only for the countless ideas you will glean. The illustration shows an example of lace edging worked in the finest cotton, onto which a rose and joining leaf have been stitched at close intervals.

Honeycomb pattern net

Make a chain divisible by 4, plus 11.

1st row. Into 10th ch from hook work 1 tr, *4ch, miss 3ch, 1tr into next ch, rep from * to end. Turn.

2nd row. 8ch, 1tr into first 4ch loop of previous row, *4ch, 1tr into next 4ch loop, rep from * to end. Turn.

The 2nd row forms pattern and is repeated throughout.

Diamond picot pattern net

Make a chain divisible by 7, plus 2.

1st row. Into 2nd ch from hook work 1dc, *2ch, make 5ch and ss into first of these 5ch to form picot, 3ch, 1 picot, 2ch, miss 6ch, 1dc into next ch, rep from * to end. Turn.

2nd row. 2ch, 1 picot, 3ch, 1 picot, 2ch, 1dc into 3ch loop between picots of previous row, *2ch, 1 picot, 3ch, 1 picot, 2ch, 1dc into next 3ch loop, rep from * to end. Turn.

The 2nd row forms pattern and is repeated throughout.

Shamrock pattern net

Make a loose chain divisible by 5.

1st row. *Ss into 5th ch from hook to form picot, 7ch, ss into 5th ch from hook to form 2nd picot, close the shamrock by working 1ss into bottom of first picot, miss 4ch, 1dc into next ch, 8ch, rep from * ending 1dc in last ch. Turn.

2nd row. 11ch, work 1ss into 2ch space between picots of previous row, 4ch, 1ss into same 2ch space, *8ch, 1ss into 5th ch from hook, 7ch, 1ss into 5th ch from hook, 1ss into bottom of first picot, 3ch, 1ss into 2ch space of next 2 picot group, 4ch, 1ss into same 2ch space, rep from * to end. Turn.

The 2nd row forms pattern and is repeated throughout, ending with 1dc into 3rd ch of 11 turning chain.

Snood

Materials shown here

1 ball Twilley's Lysbet: One No.2-50 (ISR) crochet hook: Length round hat elastic

To work

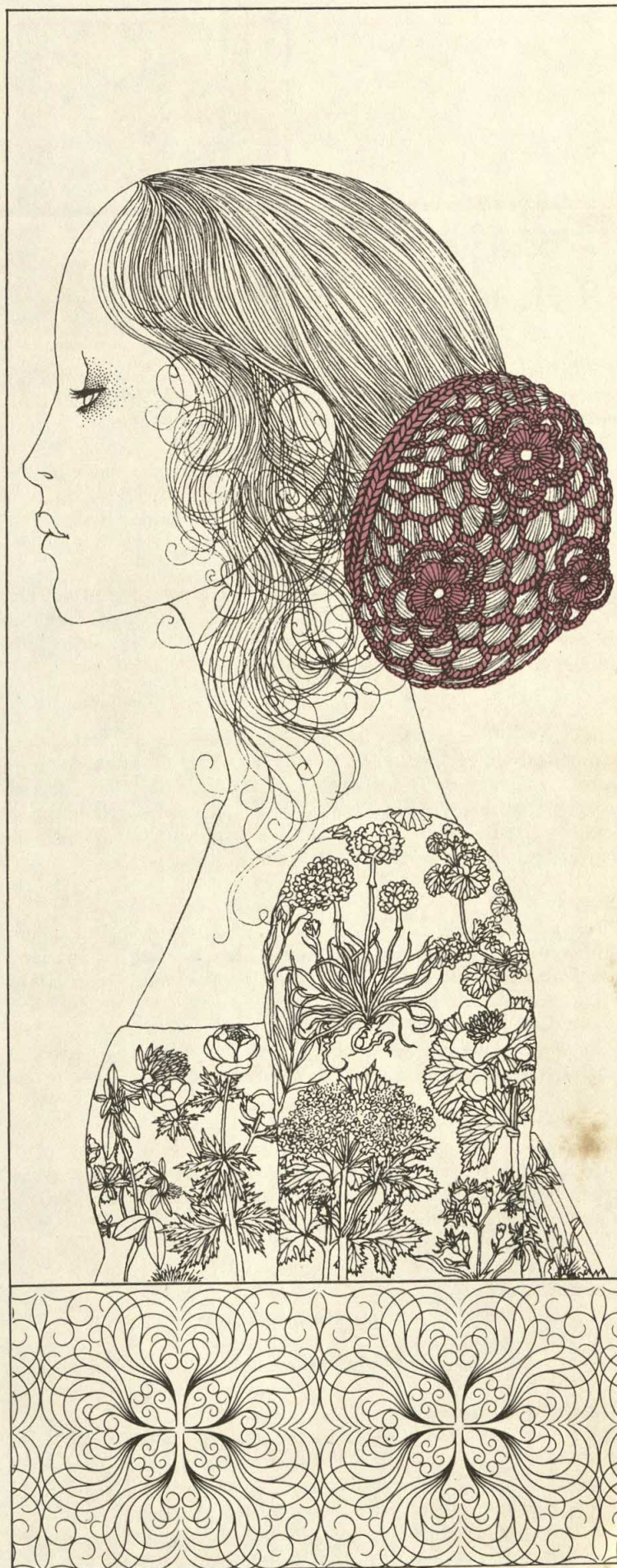
Using No.2-50 (ISR) hook make 39 ch.

Work as given for honeycomb patt net, inc one sp at beg of each row by working 1 extra tr and 4ch into first sp until there are 14 sp. Work 6 rows without shaping, then dec one sp at beg of each row until 8 sp rem. Do not break off yarn.

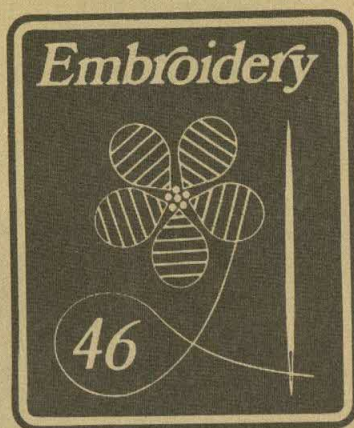
To make up

Using No.2-50 (ISR) hook work edging along sides and ends, *2dc into next sp, 1dc into next sp, rep from * along all 4 sides. Join with ss to first dc. Work 2 more rounds dc. Finish off. Thread elastic through edging and secure on WS. Trim with motifs.

Glamorous snood in honeycomb net. The motif is in the next chapter



Bags of flowers



The effect of wool embroidery is bold, colourful and richly textured, it is simple to work and the results are quick and satisfying. This shoulder bag, beautifully embroidered in wool and suspended on a plaited wool handle with tassels, has an exclusive boutique look. Worked in dazzling colours it will give zing to any outfit. In the following Embroidery chapter there is a jacket embroidered in wool in a similar design and the two together make a stunning outfit.

One of the joys of wool embroidery is that results are seen quickly, and although a wide variety of stitches can be used even the simplest stitches look extremely successful. This is particularly encouraging to people with a small repertoire of stitches.

Equipment

This type of embroidery should be worked in an embroidery tambour or slate frame, depending on the size of the work. A crewel needle is usually used for wool embroidery. This has a long, narrow eye for easy threading of wool, and a sharp point. However, a tapestry needle can be used equally well and the blunter point is less likely to split the yarn of stitches already worked.

Yarns

Crewel or tapisserie yarns are best for wool embroidery, but colour-fast knitting wool makes a good substitute if you are looking for a particular fashion colour. Two strands of crewel wool are generally used but more can be used for a particular effect. Tapisserie wool is used in single strands. When working with wool, use short lengths to prevent excessive wear on the yarn while it is being pulled back and forth through the fabric. Worn yarn causes thin areas in the work.

Fabrics

Strong, firmly woven fabrics such as heavy quality linen or worsted-type woollen fabrics are ideal. Furnishing fabrics in heavy linen or cotton are also suitable and these give a wide range of colours to choose from.

Finishing off

For small uncomplicated pieces of work, careful pressing under a damp cloth is sufficient.

Larger and more complicated pieces are best stretched into shape.

Method for stretching

Pin the work out, face downwards, on a board covered with two or three layers of blotting paper. Use rustless drawing pins. Make sure the grain of the fabric is not distorted as you pin and that the piece is kept in shape. When pinning is completed, dampen the work well with cold water, using a sponge. To avoid uneven shrinkage it is best to dampen the outer edges first and work towards the centre.

This stretching method is mainly used on large items, such as wall panels and firescreen embroideries. It is not usually necessary with garments unless there is an obvious distortion in the shape of the piece.

To make the shoulder bag

Materials for a pochette shoulder bag measuring approximately 7½in by 8in

- | | |
|--|---|
| <input type="checkbox"/> ¼yd 36in wide fabric | <input type="checkbox"/> Reel transparent sewing thread |
| <input type="checkbox"/> ¼yd 36in wide lining | <input type="checkbox"/> Embroidery frame |
| <input type="checkbox"/> ¼yd ¼in ribbon, matched to the cord yarn | <input type="checkbox"/> Reel sewing cotton to match fabric |
| <input type="checkbox"/> Large press stud | <input type="checkbox"/> Crewel needle size 5 or 6 |
| <input type="checkbox"/> 1oz Patons Double Knitting wool in red No. 104 for cord | <input type="checkbox"/> 3 skeins each of Patons Tapisserie Wool in red 2502; pink 2509 and orange 2592 |

The entire design is worked in satin stitch with the direction of the stitches sloping towards the centre of each flower petal. Details of the back and front of the bag are shown.

Trace the outline of the bag and the design and transfer onto the fabric using the tracing method described in Embroidery chapter 4. Complete all the embroidery before cutting out the bag. When all embroidery is completed press on the back of the work using a damp cloth and a warm iron. Trim the fabric ⅝in from the traced outline of the bag and cut the lining to the same size.

Place the lining and bag piece right sides together and stitch on the marked outline, leaving A-B open. Trim and notch the seam allowance on the curves and turn the work to the right side. Tack seam allowances of the opening to the wrong side and slip stitch the opening A-B closed by stitching the lining to the bag. On the embroidery surface, tack round the edge of the bag and lining, easing the curves into shape and rolling the lining gently towards the back so that it does not show on the right side. Press the edges flat, working on the lining side. Fold up the front of the bag, matching C to C and D to D. Slip stitch the side seams. Fold down the flap along the centre of the third row of flowers, counting from the edge of the flap.

Pin the narrow ribbon along the crease, centred under the flap and hem along each edge. Approximately 2in will be left free at each end and this is used to make loops to support the shoulder cord. Do not stitch the loops at this stage.

To make the cord

Measure the length of shoulder strap you require and cut the ounce of red wool into approximately 48 lengths of this measurement, plus about 6 inches take-up allowance and enough for two long tassels. Divide the number of strands into three groups. Add a length of transparent thread to each group to prevent the wool from stretching when it is plaited. Plait the three groups together. Make a knot at each end of the plait, about 6ins from the end, to make a long tassel. Bring a kettle of water to the boil and steam each tassel to straighten the wool.

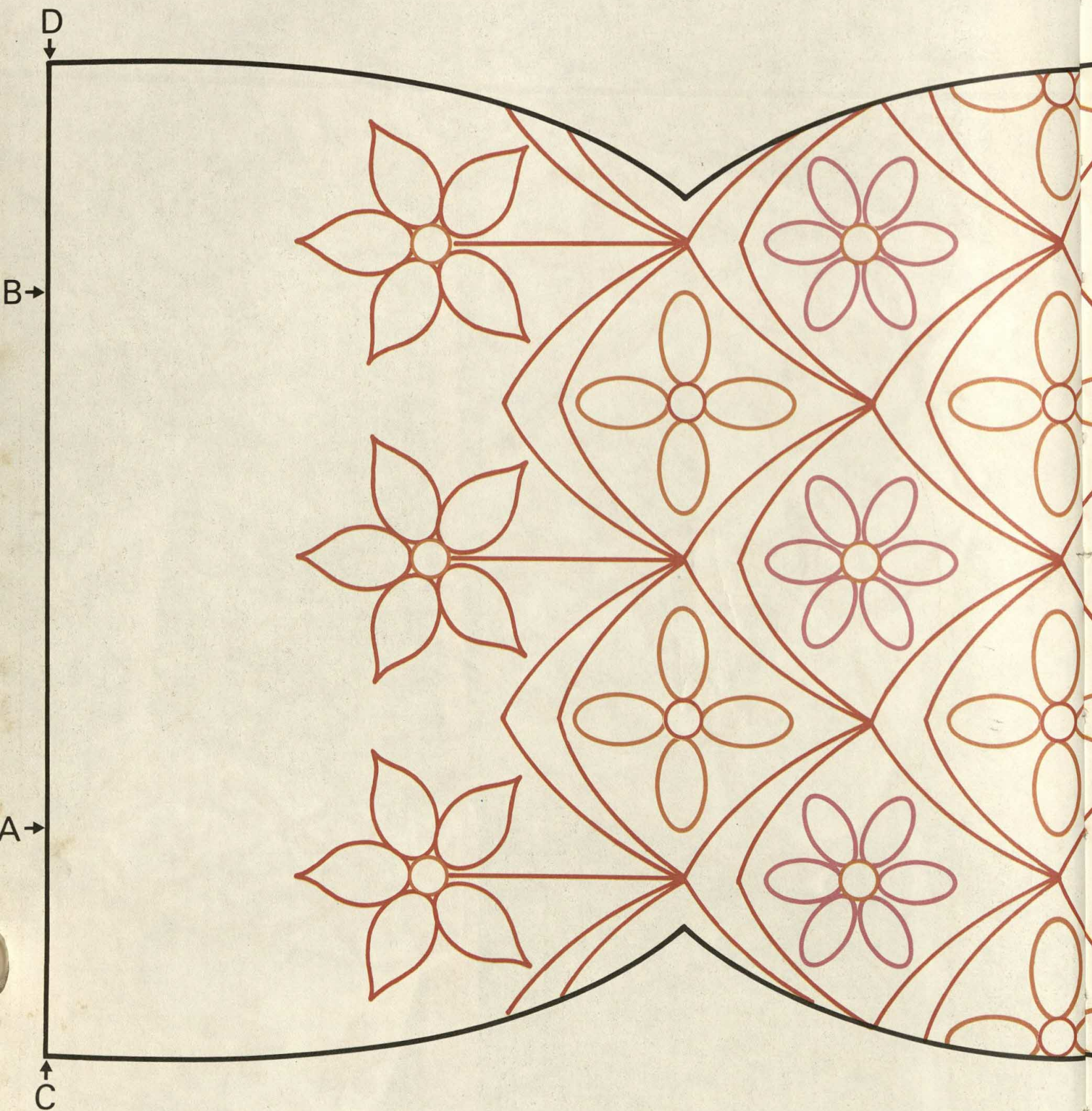
To attach the cord

Loop the ends of the ribbon, protruding from under the flap, round the cord just above the knot. Turn in the raw end and stitch the ribbon round the cord securely so that the knot lies below the loop and the tassels lie down each side of the bag. Fasten down the flap with a large press stud.

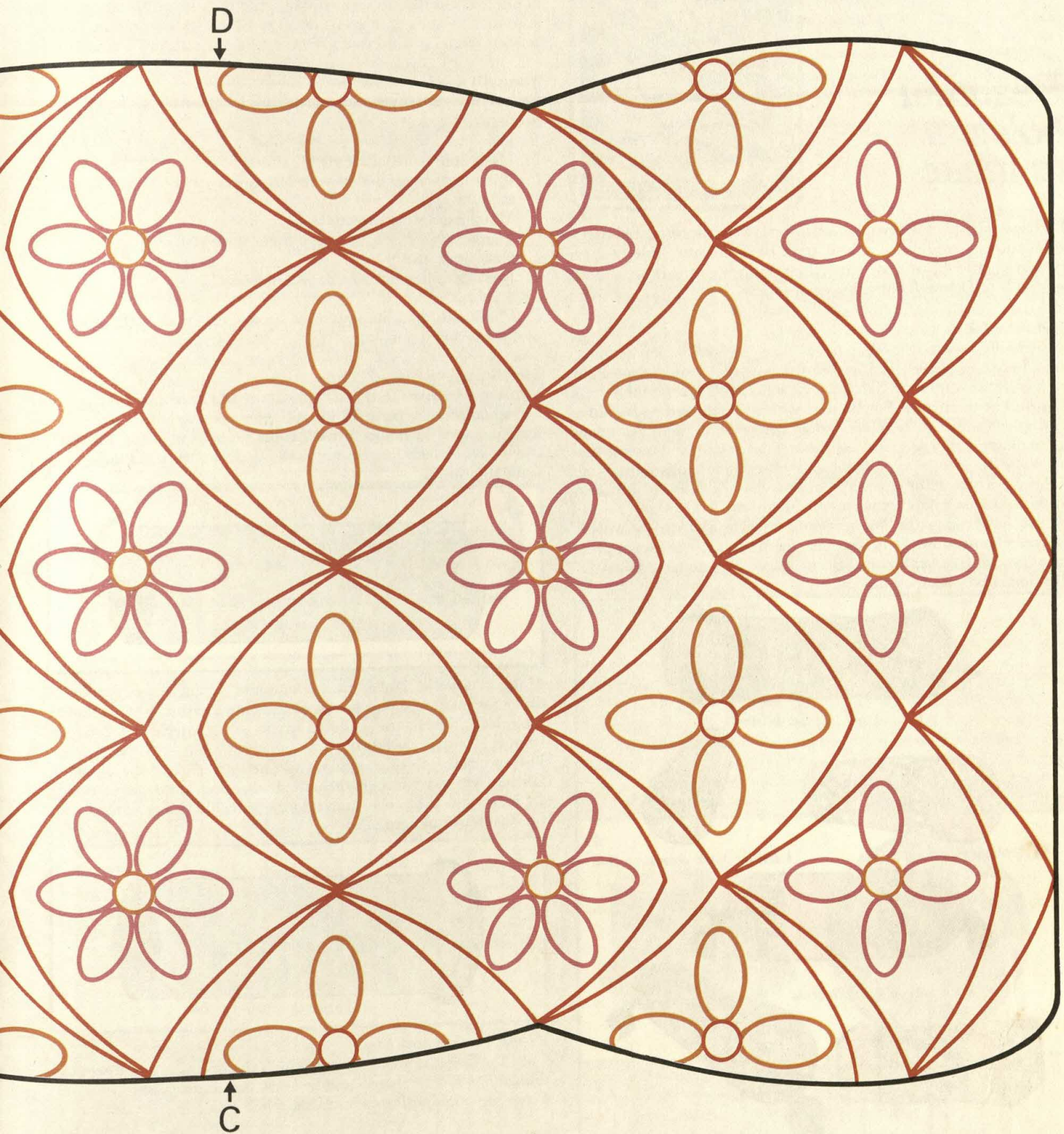
Left: close-up of bag back, showing ribbon loop holding cord in place. Right: bag front, the plaited handle rolled into a sausage shape ►



Trace pattern for the shoulder bag (actual size)



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Beautiful bolsters to make



Bolsters are special occasion cushions. Whether you choose a sumptuously opulent Turkish style or a tailored bolster with gathered and buttoned ends, their shapes can mix or match with all styles of furnishing.

Suitable fabrics

Any closely woven medium or heavy-weight fabric, such as linen, firm tweed or velvet, is suitable for bolsters. Very light-weight or loosely woven fabric like lawn or soft tweed is unsuitable as it will pull at the seams. For bolsters with soft gathered ends choose a supple fabric such as velvet, velours or rayon dupion. For maximum impact choose plain fabrics or fabrics with interesting textures and apply decoration in the form of appliqué bands or braiding. Fabrics with large or one way patterns may be difficult to match at the seams, so take care when choosing these.

Fabric for making the lining should be firm and closely woven. If you choose down and feathers for a filling, use down-proof cambric, whereas calico or cotton sateen are better choices for Terylene fibre or kapok fillings.



▲ Piped and tasselled bolster

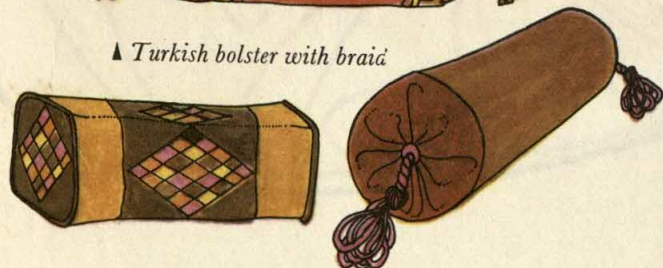


▲ Appliqué on a plain bolster

▲ Bolster with decorative ends



▲ Turkish bolster with braid



▲ Square bolster with patchwork

▲ Plain bolster with huge tassels

Turkish bolsters

These are the easiest bolsters to make as the cover simply consists of one piece of fabric seamed down the middle, gathered at both ends and finished with cords or large tassels for decoration. These bolsters are most effective if they are large, soft and colourful.

You will need

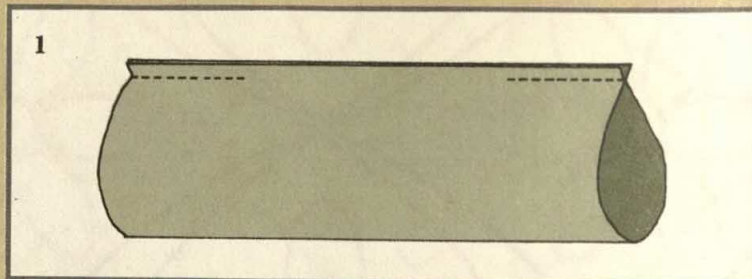
For a Turkish bolster about 11 inches in diameter and 34 inches in length:

- ☐ 1yd 36in wide fabric for the cover
- ☐ 1½yds 36in wide fabric for the lining
- ☐ 4½lbs feathers and down or 5lb kapok or Terylene fibre for the filling
- ☐ Matching sewing thread, tacking cotton
- ☐ 4 large tassels (you can buy them from a furnishing shop or make your own)
- ☐ 1½yds dressing-gown cord, without tassels
- ☐ Scissors
- ☐ Chalk, string, 13in square of brown paper and drawing pin for making a template

The lining

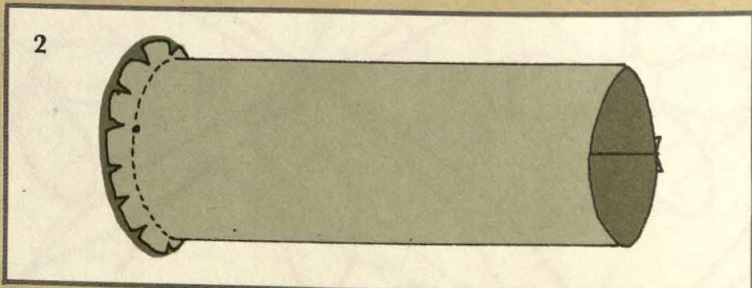
Measure and cut the lining fabric into two pieces, a body piece 1yd square and a piece 18 by 36 inches for the ends.

Fold the yard of lining in half, right sides facing, and tack and stitch two 10 inch long seams as shown in figure 1, taking ½ inch seam allowance.



Make a circular brown paper template 13 inches in diameter, using the method given in Home Sewing chapter 10 for circular tablecloths. Then, using the template as a pattern, cut 2 circles from the remaining fabric.

Pin and tack one of the circles to one end of the tube of lining fabric, right sides facing, then stitch the circle into place, taking a 1 inch seam allowance. Snip into the seam allowance of the lining tube as shown in figure 2.

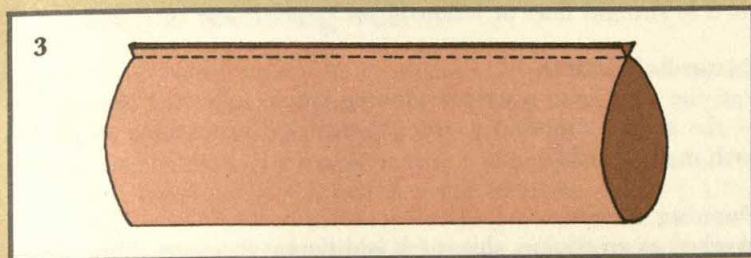


Repeat for the other end.

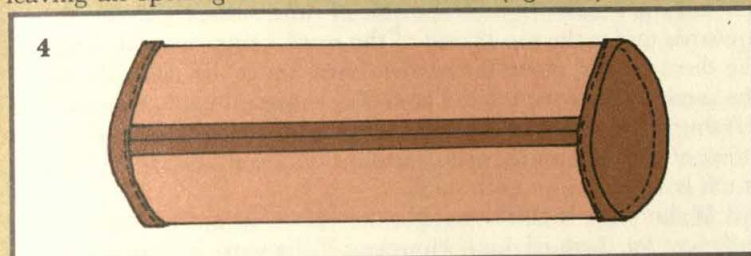
Turn the lining right side out, through the opening, and insert the filling. The filled lining should be fairly firm but squashy. Close the opening firmly with slip stitch.

The cover

Fold the yard of cover fabric in half, right sides facing, and tack and stitch along the edges as shown in figure 3, taking a ½ inch seam allowance. Press the seam open.



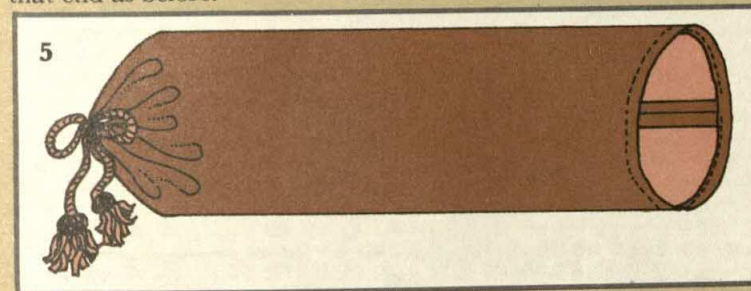
Pin, tack and stitch a $\frac{3}{4}$ inch turned hem at each end of the tube, leaving an opening of 1 inch in each hem (figure 4).



Turn the cover right side out.

Cut the length of dressing-gown cord in half and thread one half through one of the turned hems. Close the 1 inch opening. Pull up the cord so that the end is closed and tie the cord decoratively but firmly. Sew a tassel to each end of the cord (figure 5).

Insert the filled lining into the open end of the cover and finish that end as before.



Fitted bolster with gathered ends

These bolsters are tailored with a zipped opening in the body and neat gathered ends finished off with self-covered buttons.

You will need

For a bolster 7 inches in diameter and 17 inches in length:

- ☐ $\frac{3}{4}$ yd 36in wide fabric for the cover
- ☐ $\frac{3}{4}$ yd 36in wide fabric for the lining
- ☐ Matching sewing thread, tacking cotton
- ☐ Two 1in diameter button moulds
- ☐ 15in zip to match the cover fabric
- ☐ 1 $\frac{1}{2}$ lbs down and feathers or 2lbs kapok or Terylene fibre for filling
- ☐ Scissors
- ☐ Chalk, string, 9in square of brown paper and drawing pin for making a template

The lining

From the lining fabric measure and cut a body piece 26 $\frac{1}{2}$ inches by 19 inches. The remaining fabric is for cutting 4 circles 9 inches in diameter for the ends.

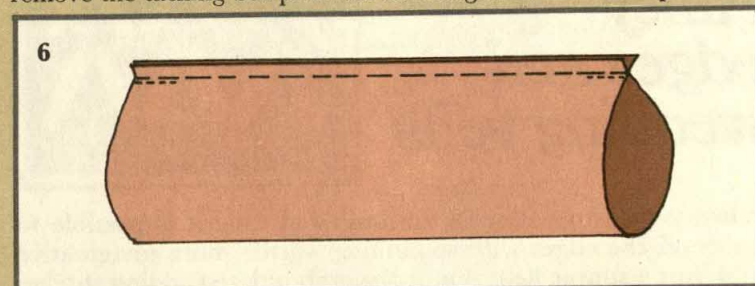
Make a template from the brown paper (for the method, see Home Sewing chapter 10), and cut the 4 circles from the lining fabric using this template as a pattern.

Make up the lining as for the Turkish bolster.

The cover

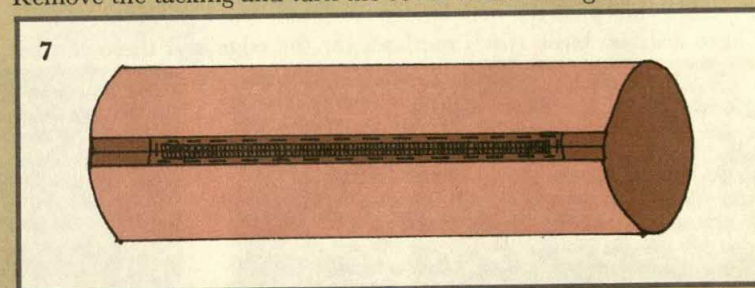
Measure and cut out three strips from the cover fabric, one strip 26 $\frac{1}{2}$ inches long by 19 inches wide for the body, and the other two strips 26 $\frac{1}{2}$ inches long by 5 inches wide for the ends.

Fold the body piece of the cover fabric in half and pin and tack the edges together taking $\frac{1}{2}$ inch seam allowance. Tack firmly down the full length. Stitch a 2 inch seam at each end (figure 6). Do not remove the tacking but press the full length of the seam open.



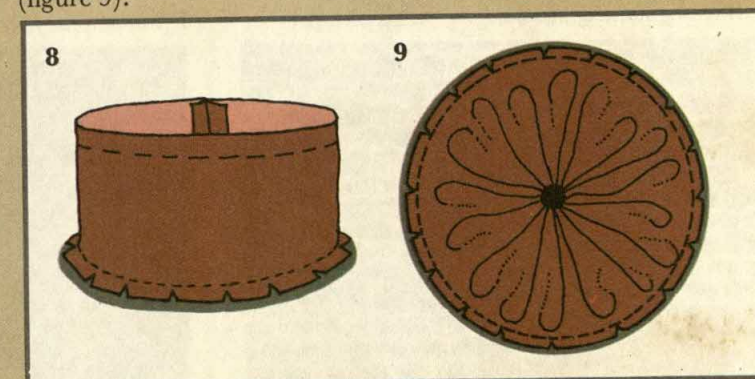
Place the closed zip, right side down, over the tacked opening. Tack the zip firmly into place (figure 7). Turn the tube right side out and hand-sew the zip into place using a firm back stitch with only a tiny stitch showing on the surface.

Remove the tacking and turn the cover to the wrong side.



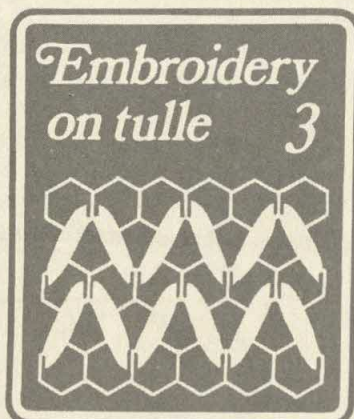
Buttoned and gathered ends

Take one of the 5 inch strips of cover fabric and fold in half, right sides facing. Tack and stitch the ends together taking a $\frac{1}{2}$ inch seam allowance. Press the seam open and turn right side out. Place the wrong side of the ring of cover fabric to one of the lining circles. Tack and stitch together (figure 8) taking a 1 inch seam allowance. Snip the seam allowance on the cover fabric and make a line of gathering stitches round the top edge of the ring as shown. Draw up these gathers firmly and finish off securely. The ring of fabric is now gathered up so that it lies against the lining circle (figure 9).



Cover a button mould using remnants of cover fabric and sew the button to the gathered end to cover the centre of the gathering. Make the other end of the bolster in the same way. Tack and stitch the buttoned ends to the body tube, right sides facing, as shown (figure 2) for the lining of the Turkish bolster. Turn the cover right side out and insert the filled lining through the opening.

Fancy edges and wedding veils



When making an item of embroidered tulle it is possible to finish off the edges with something a little more imaginative than just a simple hem. Once the embroidered edging stitches have been worked the surplus is trimmed away, leaving the finished edge which can be either straight or shaped.

There are several ways of finishing off the edges of tulle, and you can make them as decorative as you wish to match the rest of the embroidery on the article.

There are two basic stitch methods for the edge and these can be

used in straight lines or following whatever shape is required.

Buttonhole stitch

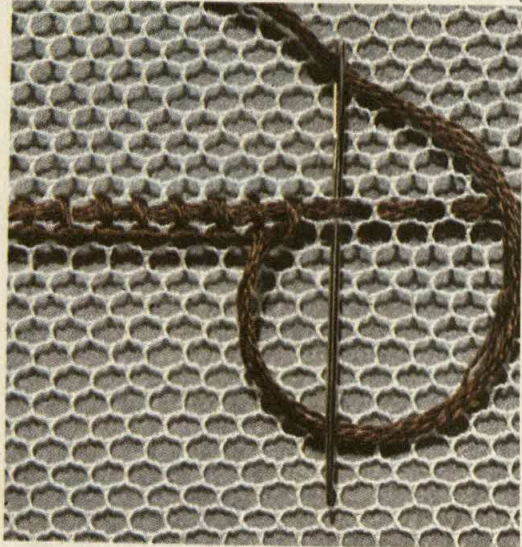
Pad the edge with a simple running stitch, following the outline of the shape. Embroider over it with one buttonhole stitch for each mesh of tulle.

Darning stitch

Worked as an edging, this stitch is different from the filling darning stitch. Secure the thread to one mesh of tulle, working from left to right. Hold the thread with the thumb of the left hand. Thread the needle through one hole of tulle to the right, pushing it upwards under the top thread of the mesh being covered. Leaving the thread slack, move the needle down under the lower thread of the mesh being covered and over the looped thread. Remove the left thumb from the thread and pull the thread tight. This gives the effect of darning stitch with a small oblique stitch above it. One stitch is worked into each mesh.

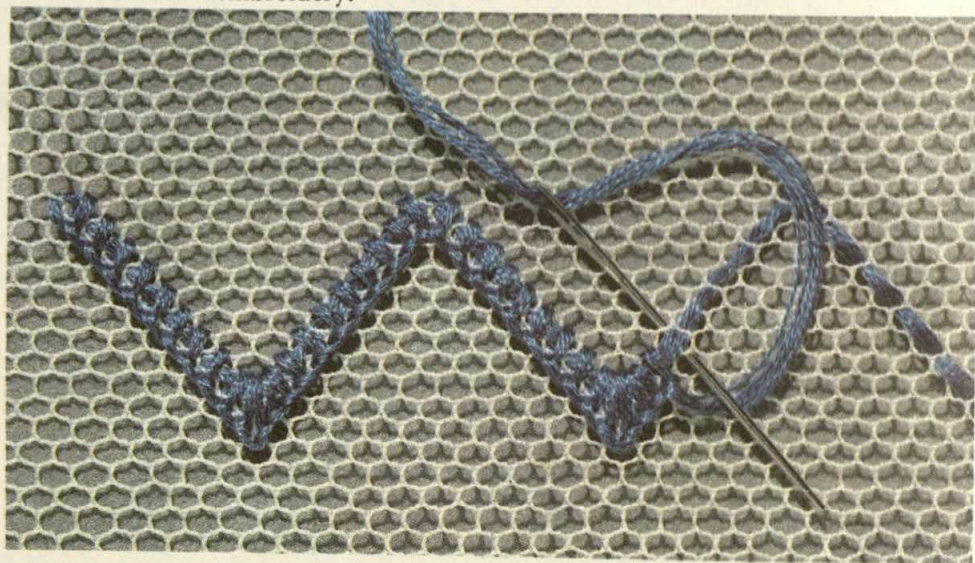
NB If the yarn is thick enough, one stitch in each mesh will be sufficient for these edgings. However, if the yarn is thin, work two or three stitches into each mesh.

Once the edging stitch, and any embroidery which is to be worked as a border, is completed, trim off the surplus tulle with a small pair of pointed scissors. Nail scissors are ideal. Trim close to the embroidery.



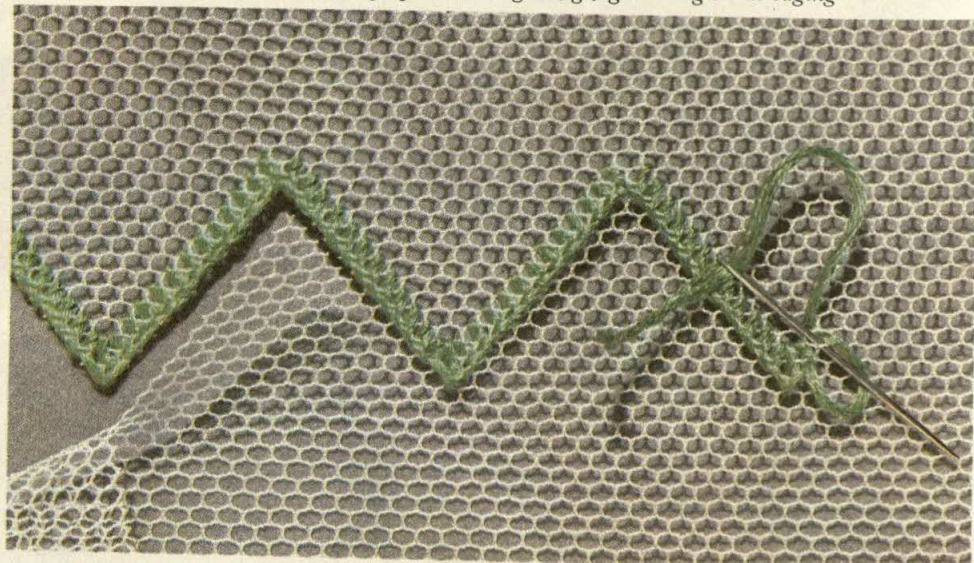
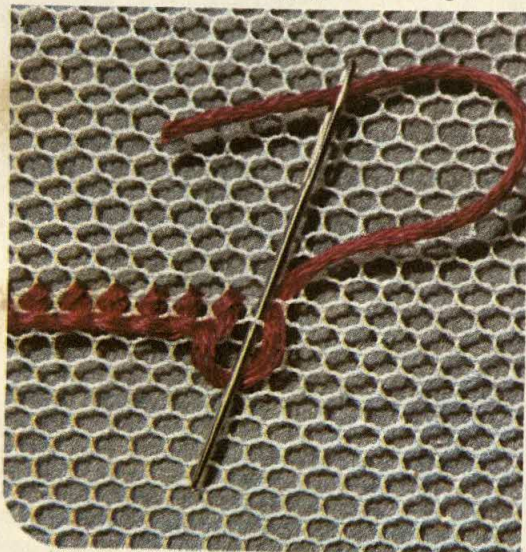
▲ Working buttonhole stitch edging on the straight

▼ Working darning stitch edging on the straight



▲ Working a zigzag effect with buttonhole stitch edging

▼ The surplus fabric is trimmed away after working a zigzag darning stitch edging



To make a wedding veil

One of the prettiest ways to show off embroidery on tulle is on the top layer of a wedding veil, and such a special item gives you the perfect excuse to show off your skill.

Making the veil itself is a simple matter and you can choose one of two ways. The length of a veil is a matter of choice and is influenced by the wedding dress. A full length veil stops at either floor level or extends to match the length of a train. Alternatively, a veil can be shoulder or elbow length.

The tulle should be 72 inches wide and you will need four thicknesses of fabric for a veil—two separate lengths, each doubled.

First method

For a short veil, all four layers should be of the same length. Measure from the crown of the head to the elbow or shoulder level and double this amount. Buy two separate lengths of this measurement.

For a long veil, measure from the crown of the head to the required length, add half a yard and then double the amount. This gives the measurement for the long underveil. Then measure from the crown of the head to the elbow and double the measurement for the short top veil.

For making either a short or a long veil fold the two lengths of tulle in half widthways and pin them together along the fold lines. Work small running stitches along the folded edges which will be gathered up to fit onto the head-dress once the embroidery is worked. The topmost layer can be pulled forward for a face veil.

Second method

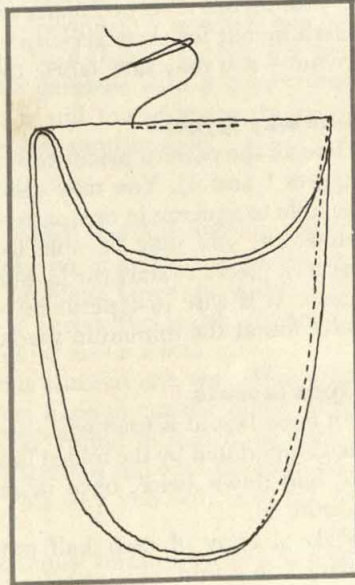
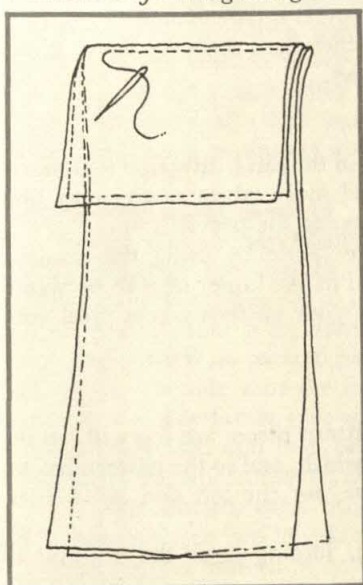
A romantic, cascade effect is obtained by cutting the edges of the veil in a curve rather than leaving them straight.

For a long veil, add the measurement of the long under veil and the short top veil and buy two lengths of this measurement. By rounding off the corners cut each piece into an oval shape and place them together. Measure the length of the short veil from one end and fold over at this point. Find the centre of the folded edge and measure out six inches to each side of it. Make small running stitches along the edge of these central twelve inches and gather onto the head-dress after working the embroidery. For short veils cut the fabric into two circles and fold them in half. Gather in the same way as for the long version.

Short veil with border motif matched to shape of the embroidered edge ▶

▼ Method 1 of making a long veil

▼ Method 2 of making a long veil



Making your own layouts



Many dressmakers tackle fabric layouts with apprehension, thinking that some special know-how is required to do them. But layouts are only the result of common sense and making the maximum use of the minimum of fabric.

Commercial paper patterns always come with layouts based on the yardages quoted on the envelope. These layouts are a guide only and do not take into consideration any individual alterations necessary, such as length or other special allowances. Necessarily, commercial paper pattern yardages have a built-in safety margin, so you will find that in many cases you will save a little money by working out your own yardage requirements. This chapter gives you a very easy formula for doing this.

Quick yardage calculation

The most important things to know when calculating yardage are the width of each pattern piece at its widest part and the folded width of the fabric.

Back and Front. The width of these pattern pieces will tell you if you can cut both front halves and/or both back halves from one width or if you will need more fabric to cut them out separately.

Sleeve. You must also take into consideration the type of sleeve you have to cut. On the narrower fabrics most sleeves will take up the full folded width even if they are fitted. So check to see if the pattern is wider at the hem than the half fabric width, as you will then have to cut the sleeves separately.

Facings. These fall into three groups: A. small neck and armhole facings; B. the all-in-one neck and armhole facings; C. the button through type dress and blouse facings.

Group A facings can usually be accommodated between the main pattern pieces on a layout and do not require extra yardage except perhaps in large sizes.

Facings in group B definitely require extra yardage because they are in fact the same width as the main pattern pieces.

With group C, very much depends on the size of the facing pattern, as smaller sizes can often be cut out of the spare fabric alongside the main pattern pieces. But most sizes, from medium upwards, require extra yardage for cutting out these long facings.

To sum up

So, to work out a yardage quickly for a simple garment consisting of Back, Front, sleeves and facings without collar and cuffs, you will need one or two lengths for each main pattern piece plus seam and hem allowance, depending on the width of fabric and pattern piece, plus extra allowance for the facings if necessary.

Making layouts

If you are not sure of the yardage, or if you are buying an expensive fabric, it is well worth the time to first make a mock layout on paper to work out the minimum fabric requirements.

When you have made the layout on paper, pencil round the pattern pieces or make a rough sketch of the layout so that you can copy it when you come to cutting out. Sometimes a layout can take hours to recall.

The following notes will help you when making paper layouts.

Without one way folded layouts

36in width. Take a piece of paper 36 inches wide—newspaper will do—measure your pattern width first and if no part is wider than 18 inches, including seam allowances, fold the paper to an 18 inch width, which is the folded width of 36 inch wide fabric.

If some pattern pieces are wider than 18 inches an open layout is necessary for which notes are given later.

Starting with the largest pattern piece see if it has to be cut on a fold or selvedge. Lay it on the paper at one end with the widest part nearest the edge (figure 1), placing on fold or selvedge as necessary and making sure that each end of the straight of grain marking is equidistant from the paper edges.

Take the next widest pattern piece, again observing any directive for fold or selvedge, and lay it as close to the other as the fabric width allows (figure 1). The main pattern pieces are followed by the sleeve and the facing pieces.

If your pattern is without seam and hem allowances, as are the Golden Hands patterns, add these to the mock layout to arrive at the correct yardage.

If you have collars, cuffs, pockets or other trimmings see the note below before finalizing the yardage.

54in width. Since here you have more width of folded fabric to work on you will find that layout making is quite simple.

If you are making a dress in a small size with small facings and short sleeves, the dress length plus the sleeve length will be enough to make your layout and cut the dress.

But for larger sizes and full sleeves obviously more fabric will be needed to spread the layout enough to accommodate the width of the pattern pieces (figure 2).

Collars, cuffs, pockets and other trimmings

These items vary considerably in size from garment to garment, and the necessity of including them in your layout depends on their size. Cuffs and pockets can often be cut from the scraps.

If your layout is very compact and close it is best to make a separate small layout for these accessories rather than open up the original layout—you may save fabric this way.

One way layouts

Here all the pattern pieces must run in the same direction (compare figures 1 and 3). You may also need more fabric as you may not be able to squeeze in one pattern next to the previous one.

However, you may be able to save fabric by using the smaller pattern pieces to start the layout and fit the larger ones in between them. It is wise to experiment with your pattern pieces until you have found the minimum yardage.

Open layouts

An open layout is used when the pattern pieces are too wide to be accommodated by the folded fabric width, and so the pattern has to be laid down twice, once in reverse, for the left and right sides (figure 4).

Make a copy of each half pattern, joining it to the original if placed on a fold.

1. 36in width without one way folded layout with the pattern pieces placed in the correct position

2. 54in width without one way folded layout a. small size and b. large size spread to accommodate pattern width

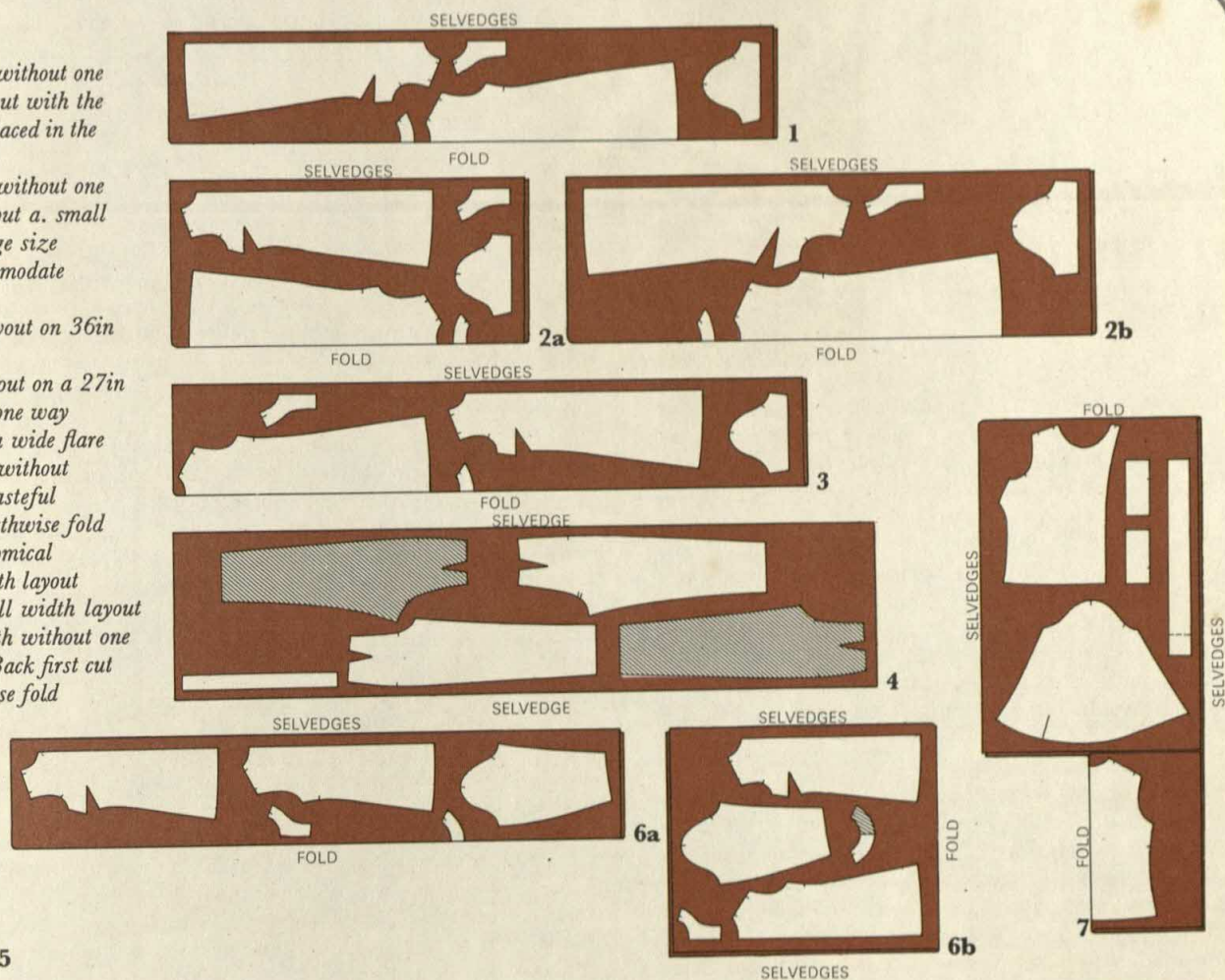
3. One way layout on 36in width

4. An open layout on a 27in width without one way

5. Piecing on a wide flare

6. 36in width without one way a. a wasteful layout on a lengthwise fold and b. an economical folded full width layout

7. A folded full width layout on a 36in width without one way with the Back first cut on the lengthwise fold



You need a large area to work on and a sheet of paper the full width of the fabric. To help you, mark the straight of grain through the centre of the paper, then lay all the pattern pieces on the paper to make the best use of the area.

You cannot compromise on an open layout if the fabric is not wide enough to accommodate the full width of the pattern. Don't think that adding pieces to the side-seams (piecing) is the answer to your difficulty—the only time piecing is permissible is when you are cutting on the bias, or a very wide flare (figure 5). No, the only answer is to cut that section of the garment with a centre seam and then finally, if a half pattern is still too wide for the fabric width, you must capitulate and choose another style.

Folded full width layouts

If you find that the layout on the folded width is wasting a lot of fabric between the pattern pieces you may find a folded full width layout is the answer to your problem. Open the width of the fabric and double it by folding it across the width (figure 6), provided there is no pattern piece to be cut on a fold.

Make sure though, that the fabric is without one way. If you are using a one way fabric you will first have to cut the fabric along the half way fold and turn one piece round so that both sides of the design, or nap, run in the same direction and with the right sides of the fabric facing each other. This way you will not cut out two right sides or two left sides.

If you have one pattern piece which must be cut to a fold, you can use a combination layout as shown in figure 7.

A word on trouser layouts

Trouser layouts are the easiest to make as with most sizes you have enough room on the layout to place the pattern pieces close together. They are also very economical.

If you use a one way fabric you may find that you require twice the amount of fabric unless you are small and can cut from one width.

There is one special point about trouser layouts to bear in mind. The upper hip and waist area requires less space on the layout width than the lower hip or trouser leg, even the narrow section, and it is necessary to start your calculations by laying the pattern together first, lower hip section to lower hip section, in order to find out if it can be cut from one fabric width.

To make certain of the yardage it is advisable to make a mock layout.

Using your layout

As you make a layout on paper you will also find out if the fabric width is right for the style of garment you want to make from it. Some narrow width fabrics make a very wasteful layout and since you are working on paper you may well decide to change the style to one which makes fuller use of the fabric width.

Once you have made a basic layout for a particular garment it is well worth keeping it because the next time you are laying out fabric all you may have to do is juggle the pattern pieces around on the new length of fabric using the first layout you made as your guide.

Introduction to stretch fabrics



The term stretch fabric is often misused, and all fabrics which have a certain amount of give in them are mistakenly placed under that heading. Ordinary jerseys and crepes are typical examples. These fabrics do not stretch, they just give because of their particular construction.

Fabrics with stretch are entirely different. Here the actual yarn stretches because a special process is applied to give it elasticity.

This chapter explains the composition of stretch fabrics, how to work them and when to use them. The next chapter follows with instructions for making children's stretch towelling playsuits, two of which are previewed here.

What's in the stretch?

One method for giving a yarn stretching ability is by crimping the yarn or giving it a high twist. Another type of yarn is made from special expandable fibres, the best known example of the latter being Helanca which is made from a thermoplastic fibre. This was originally made in Switzerland but is now made all over the world. Another type of stretch yarn is Spandex, which has an expandable fibre made from polyurethane, and yet another, Lastex, is made from yarn with a fine rubber core.

These yarns, when made up into knitted fabrics, have almost endless stretch and in the case of Helanca it has been proved that it stretches to about 400% of its original length. There are also woven stretch fabrics but these do not have as much stretch as the knitted ones.

Some stretch fabrics stretch in both a lengthwise and a crosswise direction and are used for general sportswear. Others stretch in one direction only, in either a lengthwise or a crosswise direction, and are termed warp or weft stretch fabrics accordingly. Fabrics like these are used in garments which are required to give control, such as in corsetry and swimwear, where the fit of the garment has to assist the shape of the body.

There are many stretch fabrics on the market but not all are available through retail outlets. However, there are some very attractive stretch towellings and velvets which can be bought by the home dressmaker. Both are knitted fabrics with a two-way stretch and can be made up into beachwear, general sportswear or jump suits. Also available to the home dressmaker are nylon jerseys which are classed as stretch fabrics.

Suitable styles

Stretch fabrics are really made for special use. They make a comfortable garment when you do not want bulk or the restriction of a flat woven fabric. Don't use them for garments for which they were not intended as this will not do justice to the fabric.

When selecting a pattern do not confuse the use of stretch fabric with the use of jersey or knitted fabrics. Confine yourself to styles which are close fitting and are suitable for active life such as sport.

Stitching seams

It is absolutely no use stitching stretch fabric on a straight-stitch machine. However much you stretch the seams when stitching, the seams would soon break when the garment is worn.

If you are fortunate enough to have one of the super automatic machines it should have a special stitch built into the mechanism for stretch fabrics. These also have an overlocking stitch which is ideal for the seam edge finish.

Otherwise use a swing needle machine. Even here the stitch needs very careful testing before you will get a seam strong enough to withstand the strain stretch puts upon it.

Use a strong synthetic sewing thread and try out various stitch settings for the zigzag (stitch width) and stitch length on a scrap of fabric before you stitch the seams in the garment. Then stretch the fabric you have tested and if the seams still break you must confine your machine stitching to those seams which have to bear the least strain and stitch the rest by hand.

To stitch by hand use a small back stitch or better still a chain stitch worked on both sides of the seam.

After stitching trim the seam allowances to not more than $\frac{3}{8}$ inch and neaten them together with a zigzag or overlocking stitch. This double seam allowance will give the seams added strength during wear. Do not press the seams open and be careful to avoid all contact with heat.

Finishing the edges

Avoid facings in stretch fabric garments as they create ridges which will always show on the outside. But if a facing cannot be avoided keep it as narrow as possible and after it has been turned to the inside of the garment topstitch it firmly in place with a zigzag stitch. Edge-stitching the facing when it is turned under will not be enough and the edge will always roll out again.

The best way to finish an edge on a stretch fabric garment is to neaten the raw edge with a zigzag or overlocking stitch, then roll it to the inside of the garment as you would if you made a self casing and stitch it in place by hand or machine.

Some edges, such as at the legs or armholes, may feel a little loose using this method so to make them fit really closely insert a length of hat elastic into the rolled edge.

Controlling the stretch and ease

Do not tape the seams in a stretch fabric garment. This can have disastrous results since the stretch will be taken from other areas to compensate for the restriction imposed by the taping.

To hold in ease use soft elastic and stitch it to the seam which has to be eased in. To hold in gathers use ordinary elastic, cut to the length of the gathered area. Then stretch it to the length to be gathered and stitch in place just outside the seam line. When the elastic slips back to its original tension it will draw up the gathers.

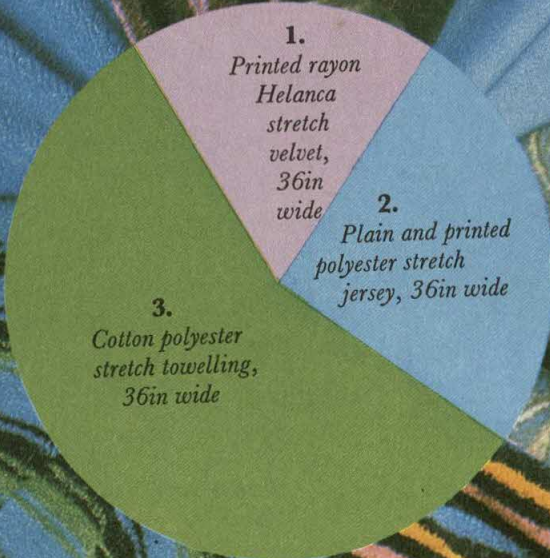
Zips

The type of zip you use depends on the type of garment you are making. If the garment is made to help control the figure shape use a very strong zip and stitch it with two rows of machine stitching. Since the zip tape is rigid use a straight stitch on the machine.

If the garment fits close to the figure, but does not control it, you can use an ordinary skirt zip or a zip of equal strength. Fine dress zips are not strong enough for stretch fabrics.

Linings

Stretch garments are not usually lined but you may like to protect areas which come into close contact with the body. These sections should be lined with silk or cotton jersey which is stitched into the seams when the garment is made up. Do not apply them afterwards as they will always work loose.



Fashion Flair

Golden tassels

Suitable gold threads

Thick passing thread. This thread has a soft cotton core bound with fine gold thread. It is made in several thicknesses and is sold by the reel, which holds sufficient thread to make 2 tassels.

Gimp. This is similar to passing thread, but has 3 or 4 strands twisted together and is sold by the yard.

Thick lurex edging. Thick or thin string covered with woven strands of lurex. It is sold by the yard.

All these threads may fray a little at the cut ends. If you wish to prevent this, either bind each cut end with fine passing thread or dip each cut end into PVA adhesive.

You will need

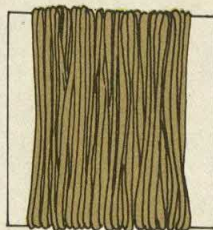
For a golden tassel about 6 inches long:

- ☐ About 11 yds of gold thread
- ☐ Matching sewing silk
- ☐ 6in square of stiff cardboard
- ☐ Darning needle
- ☐ Scissors

Winding the tassel

From the 11 yard length of gold thread cut a 24 inch length and a 12 inch length, then wind the remaining thread round the cardboard until it is all wound on (figure 1). Thread the darning needle with the 12 inch length, insert it under the threads at the top of the cardboard and tie the thread together firmly enclosing loops (figure 2).

1



2



Cut the threads at the base of the cardboard and remove the cardboard.

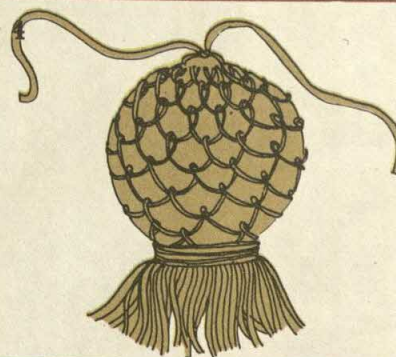
Take the 24 inch length of gold thread and tie it round the bundle of threads about 1½ inches from the top. Bind the thread round and round, knot it and hide the final knot inside the tassel (figure 3).

3



Decorating the tassel head

Using the matching sewing silk make a net of open buttonhole stitches to cover the tassel head (figure 4).



Work from the tied top of the head and anchor the buttonhole stitches to the gold threads. Secure the final row of stitches to the base of the tassel head. Neaten the top of the tassel by cutting the free ends of the tied thread and taking them into the tassel head, or make a neat loop with the ends.

Make beautiful tassels to decorate blinds, curtains, cushions and bolsters. You can make them big and bold or fashion them into dainty dangles. Ring the changes by leaving the ends looped or cut them and slip a bead onto each cut end, or use contrasting sewing silk to embroider the tassel head.



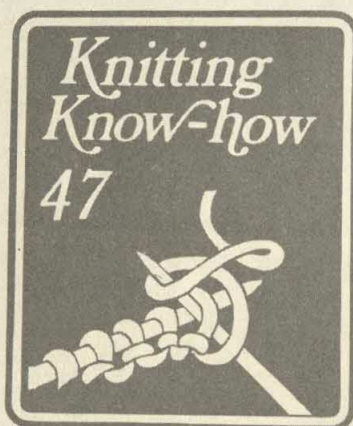
The golden hart

This proud stag in cross stitch is worked throughout with Clarks Anchor Stranded Cottons dark green 0218, pale green 0262, rust 0341, yellow 0314 and white 0402, on canvas with ten double threads to the inch. Work each cross stitch over two double threads

Pattern Library

of the canvas each way. Using canvas of this mesh the finished design will measure 6 inches square. Use the illustration as a working chart. The design would make a charming framed nursery picture, a cushion centre or, worked several in a row, a frieze pattern.

Tweed effects in knitting



Jacquard designs are not the only way in which more than one colour may be introduced into knitted fabrics. There are many simple variations where different colours may be used effectively to give all-over patterned or tweed effects.

In many of these patterns the work is simplified by the need to use only one colour in each row, thus avoiding the weaving in or carrying across of colours not in use. Where only a few rows are worked in one colour the other colour, or colours, may be carried up the side of the work until required, care being taken not to pull them so tightly that the actual side length of the fabric is shortened. One pattern worked in two colours may take on a completely different appearance when worked in three or four colours, as illustrated.

Bobble tweed stitch

Worked over an even number of stitches.

1st row. Using 1st colour, K.

2nd row. Using 1st colour, K.

3rd row. Using 2nd colour, *K1 double by inserting needle into row below next st and K1, return this st to left-hand needle and K tog with next st on left-hand needle, K1, rep from * to end.

4th row. Using 2nd colour, K.

5th row. Using 1st colour, *K1, K1 double, rep from * to end.

6th row. Using 1st colour, K.

Continue repeating rows 3-6 as required, working 2 rows of each colour, or 2 rows each of 3 or more colours.

Horizontal fabric stripe

Worked over an even number of stitches.

1st row. Using 1st colour, K1, *yfwd, K2, lift yfwd over K2, rep from * to last st, K1.

2nd row. Using 1st colour, P.

3rd row. Using 2nd colour, work as given for 1st row.

4th row. Using 2nd colour, P.

Continue repeating rows 1-4 as required, working 2 rows of each colour, or 2 rows each of 3 or more colours.

Tweed stitch

Worked over a number of stitches divisible by 4, plus 3. Example 27 stitches.

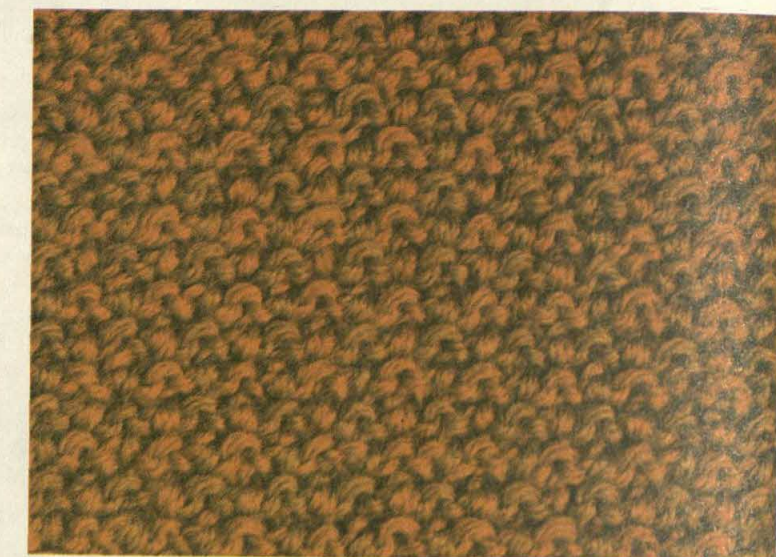
1st row. (RS) Using 1st colour, K3, *sl 1 p-wise keeping yarn on WS, K3, rep from * to end.

2nd row. Using 1st colour, K3, *sl 1 p-wise keeping yarn on WS, K3, rep from * to end.

3rd row. Using 2nd colour, K1, *sl 1 p-wise keeping yarn on WS, K3, rep from * to last 2 sts, sl 1 p-wise, K1.

4th row. Using 2nd colour, K1, *sl 1 p-wise keeping yarn on WS, K3, rep from * to last 2 sts, sl 1 p-wise, K1.

Continue repeating rows 1-4 as required.



▲ Two colour bobble tweed

▼ Three colour bobble tweed stitch



▼ Four colour bobble tweed stitch



Striped star stitch

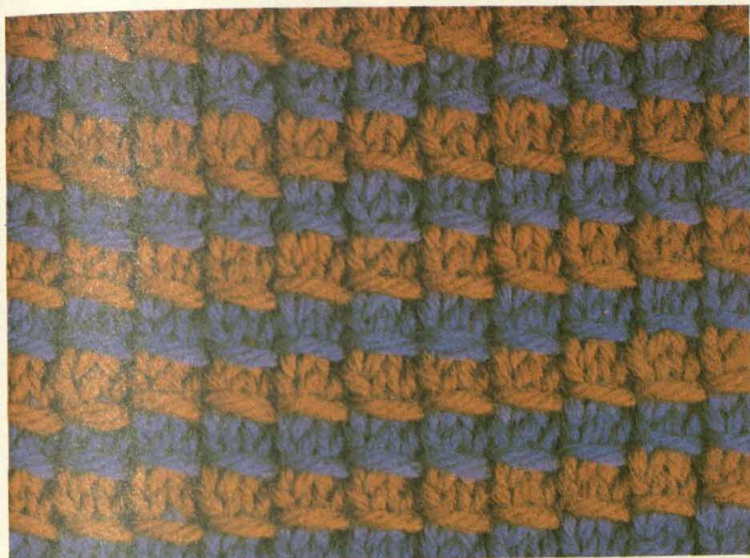
Worked over a number of stitches divisible by 4, plus 3. Example 27 stitches.

1st row. Using 1st colour, P.

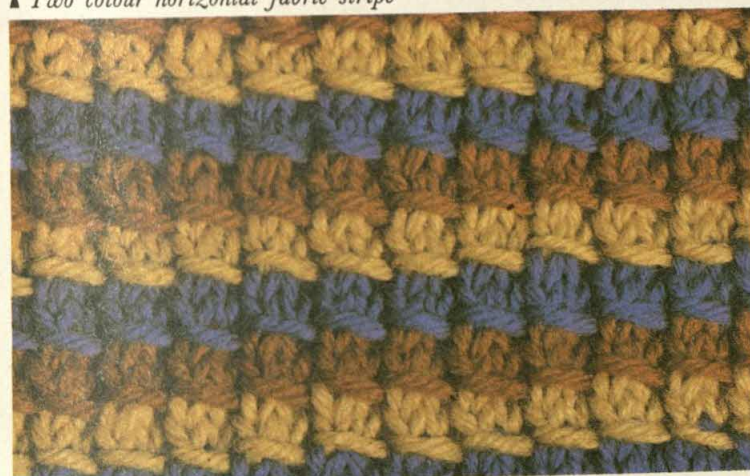
2nd row. Using 1st colour, *insert needle into next 3 sts as if to K3 tog and K1, K1 tbl, K1 all into these sts—called 1 star—K1, rep from * ending with 1 star.

3rd row. Using 2nd colour, P.

4th row. Using 2nd colour, K2, *1 star, K1, rep from * ending K1. Continue repeating rows 1-4 as required.

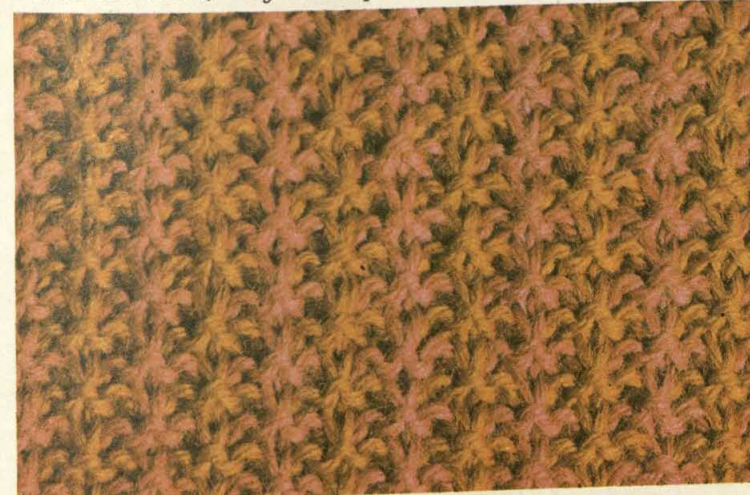


▲ Two colour horizontal fabric stripe

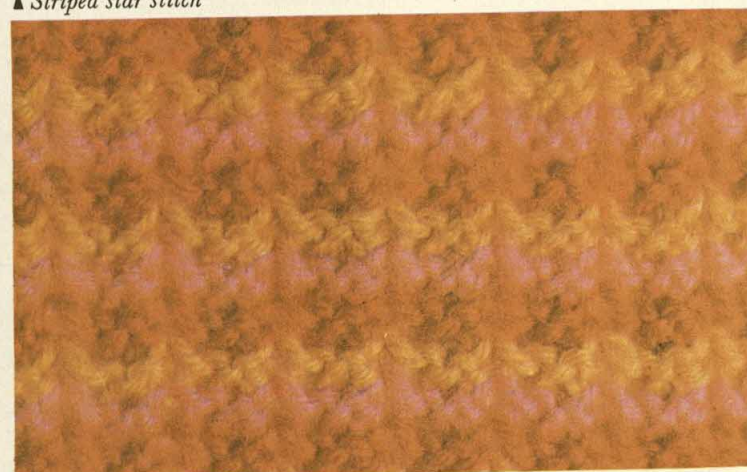


▲ Three colour horizontal fabric stripe

▼ Tweed stitch



▲ Striped star stitch



▲ Striped fabric stitch

▼ Striped vertical rib



Striped fabric rib

Worked over a number of stitches divisible by 3. Example 27 stitches.

1st row. Using 1st colour, *K1, yfwd, K2 tog, repeat from * to end.

2nd row. Using 1st colour, *K1, yfwd, K2 tog, repeat from * to end.

Continue repeating rows 1 and 2 as required, working 2 rows of each colour and repeating colour sequence. Try four or six colours to give a multi-tweed effect.

Striped vertical rib

Worked over a number of stitches divisible by 4, plus 2. Example 26 stitches.

1st row. Using 1st colour, K1, *yfwd, sl 2 carrying yarn across front of work, ybk, K2, rep from * to last st, K1.

2nd row. Using 1st colour, K.

3rd row. Using 2nd colour, K1, *K2, yfwd, sl 2 carrying yarn across front of work, ybk, rep from * to last st, K1.

4th row. Using 2nd colour, K.

Continue repeating rows 1-4 as required.

Wild and woolly waistcoats

Western-style waistcoats to delight the hearts of adventurous boys and girls.

Sizes

To fit 24[26]in chest
Length at centre back, 10½
[11½]in
The figures in brackets [] refer to the 26in size only

Tension for this design

5tr and 3 rows to lin worked with No.3-00 (ISR) crochet hook

Materials shown here

Wendy 4 ply Courtelle Crepe
4[5] balls
One No.3-00 (ISR) Aero
crochet hook

All set in crochet waistcoats, fringed and laced, to round up outlaws ▶
▼ Close-up of the main pattern stitch



Back

Using No.3-00 (ISR) hook
make 64[68]ch.

1st row Into 3rd ch from hook work 1tr, work 1tr into each ch to end. Turn.

2nd row 2ch, *1tr between next 2tr of previous row, rep from * to end. Turn.

The 2nd row forms the patt and is rep throughout. Continue in patt until work measures 4½[5½]in from beg.

Shape armholes

1st row Ss over 3tr, patt to last 3tr. Turn.

2nd row Ss over 2tr, patt to last 2tr. Turn.

5 sts have now been dec at each side.

Continue dec 1tr at each end

of every row 2[3] times. Continue without shaping until work measures 9¾[10¼]in from beg.

Shape shoulders

1st row Ss over 6[7]tr, 1ch, patt to last 7[8] sts, 1dc in next st, ss in same st.

Fasten off.

Left front

Using No.3-00 (ISR) hook
make 33[35]ch.

1st row Into 3rd ch from hook work 1tr, work 1tr into each ch to end. Turn.

2nd row 2ch, *1tr between next 2tr of previous row, rep from * to end. Turn.

Continue in patt until work measures 3½[4¼]in from beg.

Shape neck

Dec 1tr at centre front edge on every row 5[3] times, 1tr on every following 2nd row 5[7] times and 1tr on every following 3rd row 2[2] times, at the same time shape armhole as given for Back when work measures same length as Back to underarm.

Continue without shaping until work measures same as Back to shoulder.

Finish off.

Right front

Work as given for Left front, reversing shaping.

To make up

Join side and shoulder seams. Work 2 rows dc around all edges, including armholes. Make a cord for the front lacing, using 4 strands of yarn and No.3-00 (ISR) hook, working a ch the required length.

Cut lengths of yarn 9½[12½]in long for the fringe. Fold 4 strands of yarn in half and pull centre of folded threads through ch at lower edge to form fringe. Rep into every 2nd st along lower edge of waistcoat. Trim ends of fringe if required.

Thread cord through centre front edges to form lacing.







Making motifs for Irish crochet

Here are four pretty motifs which are used on the net backgrounds given in chapter 46. The rose motif was used on the Medici snood.

To give greater depth to Irish crochet lace, particularly when working in a very fine cotton, an almost three-dimensional effect is achieved by working over a separate thread of yarn. To begin work, estimate the length of separate thread you will require to complete a motif, then work a row of double crochet over this thread for the required number of stitches.

On the 2nd row, work one double crochet into each double crochet, still working over the thread, and by pulling the thread tightly the rows of double crochet can be made to lie in a curve.

To work a ring, first coil the separate thread into a loop once or twice, depending on the thickness required, then work a round of double crochet over this thread, joining with a slip stitch to complete ring. Where rings are required at varying intervals, continue working in double crochet over the separate thread until the next position is reached, then coil the thread in the same way and work another ring of double crochet.

Irish crochet rose motif

Work 8ch and close into a circle with a ss.

1st round. 1ch, into circle work 15dc, ending with ss into first ch.

2nd round. *Work 1dc and 1ltr into 1st dc, work 3tr into

next dc, work 1ltr and 1dc next dc, rep from * ending with a ss into 1st dc.

3rd round. Work 1dc into same place as ss, *10ch, 1dc between 2dc of previous round, rep from * ending with a ss into 1st dc.

4th round. Work 15dc into each ch loop, ending with a ss into 1st dc. Fasten off.

Irish crochet leaf and stem motif

Begin with 12dc worked along a separate thread and leaving an end long enough to form the stem later. Turn.

1st row. 1ch, work 10dc over thread and with hook inserted between one dc and the next of previous row. Turn.

2nd row. 1ch, work 5dc over thread and on dc sts of previous row, then work 9dc on thread only. Turn.

3rd row. 1ch, work 12dc over thread and on dc sts of previous row. Turn.

4th row. 1ch, work 6dc over thread and on dc sts of previous row, then work 9dc on thread only. Turn.

5th row. 1ch, work 15dc over thread and on dc of previous row. Turn.

6th row. 1ch, work 6dc over thread and on dc of previous row, then work 6dc on thread only. Turn.

7th row. 1ch, work 12dc over thread and on dc of previous row, then work 1tr into the first free st of 2nd row of 2nd petal and 1dc into 2nd free st. Turn.

8th row. 1ch, work 5dc over thread and on dc of previous row, then work 5dc on thread only. Turn.

9th row. 1ch, work 10dc over thread and on dc of previous row, 1tr into the first free st of 2nd row of 1st petal and 1dc into 2nd free st, work 4dc on thread only and attach this tail to the base of the leaves with a ss. Fasten off.

For the stem, return to the ends of yarn left at the beginning and work in dc over thread only. Fasten off.

Irish crochet branch and leaves motif

For each leaf, begin with 14dc worked over a thread. Turn. On the return row work 1ch, then, working over the thread and into the front loop only of the dc of the previous row, work 13dc and 6dc into last dc. Continue working along other side of these dc, again working over thread and picking up facing loops of the sts, work 11dc. Turn.

On the return row work 1ch, working over thread and picking up both loops of all sts work 15dc, 5dc in dc at tip of leaf and 12dc along other half of leaf. Turn.

Working back in the same way, work 1ch, 14dc, 5dc into tip of leaf and 14dc on other half of leaf. Fasten off.

Make a second leaf in the same way.

For the branch, work 13ch and join to the base of one leaf with a ss. Work back along this ch with a row of dc or tr. Attach second leaf to completed branch as illustrated.

Irish crochet three petal flower motif

Over a triple loop of separate thread work 24dc and join into a circle with a ss.

1st round. *Work 21dc over thread only, miss 7dc of circle, 1ss into next dc of circle, rep from * twice more.

2nd round. Fill inside of each petal formed by working 1tr, 1ch, into every alt dc of circle. Join with ss to petal edge. Fasten off. For the stem, work 13ch and join to the space between two petals with a ss. Work back along this ch with a row of dc or tr. Fasten off all ends.



▲ Work double crochet over thread

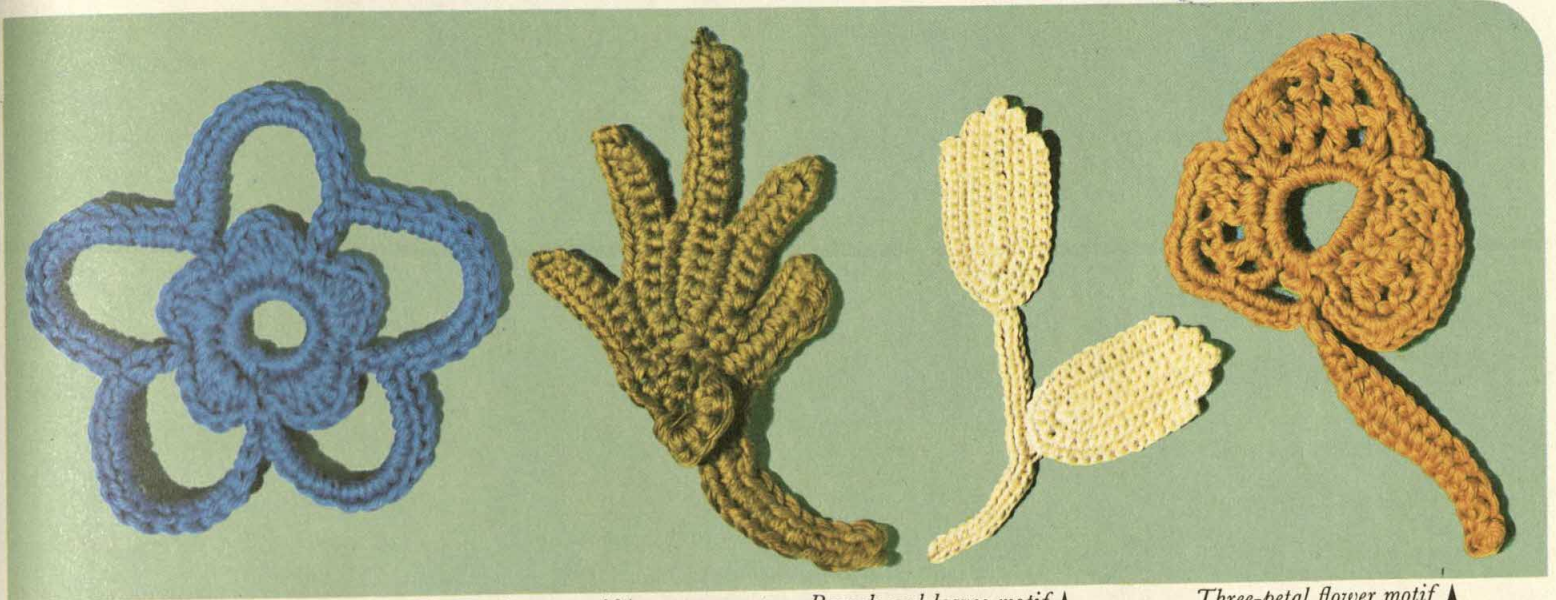
▼ Working 2nd row over thread



▲ Working ring over loop of thread

▼ Work along thread for next ring





Irish crochet rose motif ▲

Leaf and stem motif ▲

Branch and leaves motif ▲

Three-petal flower motif ▲

Irish rose cameo

Size

Oval motif $1\frac{3}{4}$ in by $1\frac{1}{4}$ in worked on No.0-75 (ISR) crochet hook

Large motif 5in diameter worked on No.2-50 (ISR) crochet hook

Materials shown here

Oval motif Reel of sewing cotton or machine twist No.50
One No.0-75 (ISR) crochet hook

Oval brooch frame

Silk and cardboard for backing

Large motif 1 ball Twilley's Crysette

One No.2-50 (ISR) crochet hook

Central motif

Make 8ch. Join into a ring with ss into first ch.

1st round 1ch, work 12dc into ring. Join with ss.

2nd round *5ch, miss 1dc, 1dc in next dc, rep from * all round. Join with ss. (6 loops).

3rd round Into each loop work 1dc, 1htr, 5tr, 1htr, 1dc. Join with ss. (6 petals).

4th round. *7ch, ss into same dc as worked on 2nd round from back, rep from * to end. Join with ss. (6 loops).

5th round Into each loop work 1dc, 1htr, 7tr, 1htr, 1dc. Join with ss.

6th round *1ch, work 5ch and join with ss to first ch to form

picot, 2ch, 1 picot, 1ch, join to 2nd tr of next petal with 1dc, 1ch, 1 picot, 2ch, 1 picot, 1ch, join to 5th tr of same petal with 1dc, rep from * to end.
7th round Continue with loops of ch and picot, joining each with 1dc into centre of each loop of previous round.
8th round Continue with loops of 9ch, joining each with 1dc into centre of each loop of previous round, end round by joining to centre of first 9ch loop.

9th round 5dc into same loop, 10dc into each following loop. Join with ss.

10th round 1ch, *1dc into each of next 4dc picking up back loop only, 5ch, miss 1dc, rep from * to end. Join with ss. Fasten off, leaving 12in end of thread for sewing motif to backing.

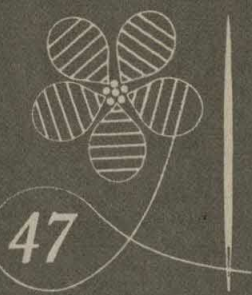
To make up

Wet crochet to shrink it. While still damp pin out to shape on padded surface with pin in every 5ch loop of last round. Leave until dry before removing pins. Cut silk and card to fit brooch frame, allowing $\frac{3}{8}$ th in to cover edge of card. Run tacking thread $\frac{1}{8}$ th in from edge of material, cover card and secure at back. Attach motif to backing working sts right through backing.

Cameo with fine Irish rose motif ►



Embroidery



Fashion waistcoat in wool embroidery

The bag given in the previous chapter was a relatively small project in embroidery with wool. However, the technique does adapt to larger items and this long waistcoat is a fine example. Make it to match the bag for a particularly eye-catching outfit. The waistcoat can be made any length, down to the ankles or cut off just above the waist.

Waistcoat

Measurements

The pattern is given in three sizes to fit 36, 38 or 40in bust

Materials

- ☐ 54in wide fine wool or
- ☐ 36in wide heavy linen (adjust yardage for required version)
- ☐ Equivalent amount of lining
- ☐ Dressmakers carbon paper
- ☐ Crewel wool in the following colours and quantities:
Bolero length—red, 2 skeins; pink, 2 skeins; white, 1 skein; orange, 2 skeins
Hip length—red, 4 skeins; pink, 3 skeins; white, 1 skein; orange, 3 skeins
Midi length—red, 5 skeins; pink, 4 skeins; white, 1 skein; orange, 4 skeins
Long length—red, 5 skeins; pink, 5 skeins; white, 2 skeins; orange, 5 skeins
- ☐ Crewel needle No.5
- ☐ Embroidery frame

Making the pattern

On 1 inch squared paper draw up pattern for waistcoat from graph to desired length. Cut out pattern and pin it to fabric. Mark round outline of back and both fronts with tacking stitches. Do not cut into shape of pattern until embroidery is

completed. The pieces can be cut apart for easier working leaving a generous margin all round. When embroidery is completed, trim sections to within $\frac{1}{8}$ inch of tacking lines for seam allowances.

Transferring the design

Trace design from outline and transfer it to fronts of waistcoat using the dressmakers tracing paper method (see Embroidery chapter 4). If you are working on a dark fabric use yellow carbon, blue or red on lighter shades. Place design accurately, using tacking lines as a guide. Design can be continued round back of neck and back of armhole if desired.

Working the design

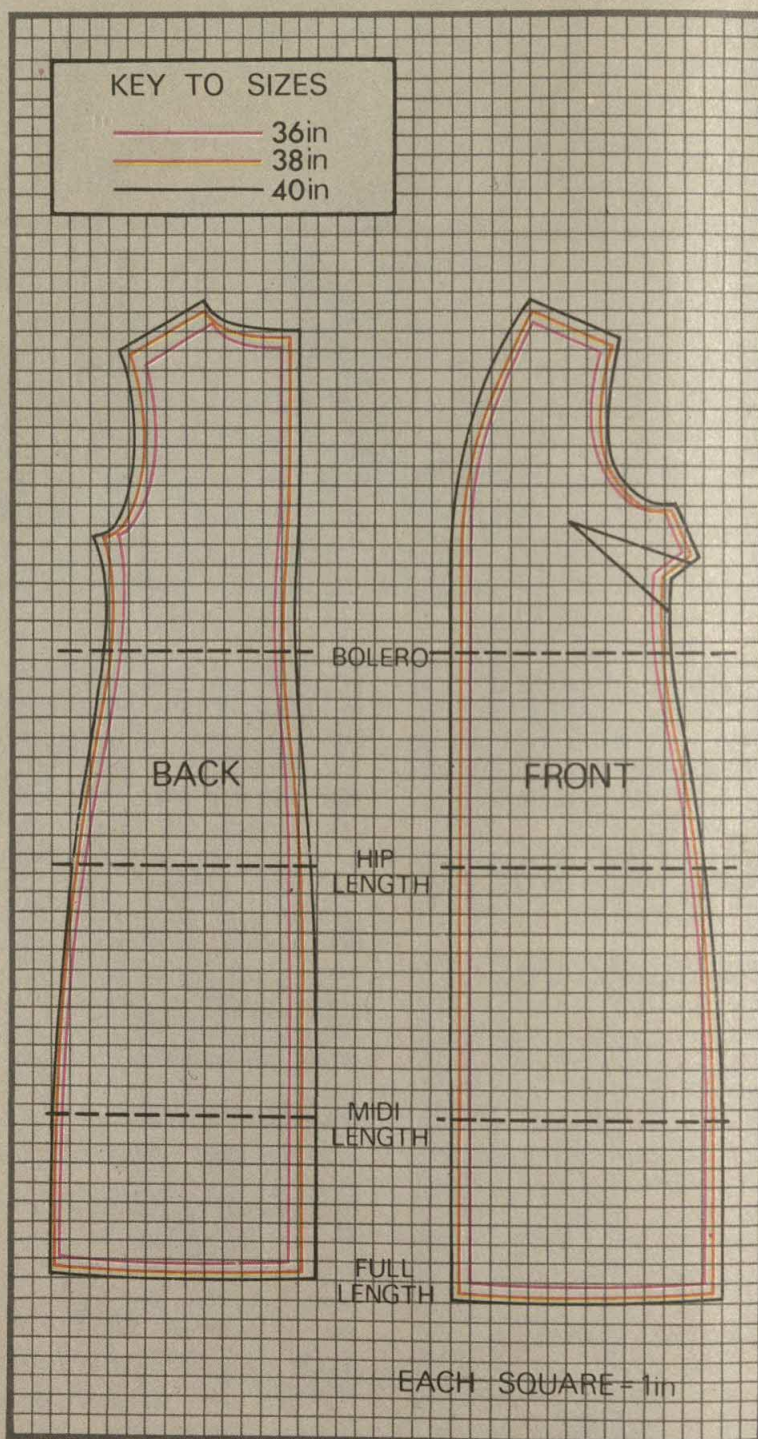
It is essential to work this embroidery in an embroidery frame in order to keep the long stitches flat and even. The design is worked throughout in satin stitch using two strands of yarn, but long and short stitch can be used instead.

Begin the embroidery by working the white flower with two stems which lie at the joining of front and armhole borders, and then embroider every fourth flower in white with a red dot in the centre. The remaining flowers are worked in pink with a white centre dot.

Completing the garment

When the embroidery is completed, press the work carefully on the wrong side with a damp cloth and a warm iron. Sew together the bust dart, shoulder, side and centre back seams. Tack seam allowances on front edges, neckline and armholes to back of work. Press.

Using the same pattern cut out and stitch a lining, allowing



▲ Pattern graph for three sizes in three fashion lengths
 The long waistcoat worked in warm, vibrant colours ►

$\frac{1}{8}$ inch turnings on all edges. Tack seam allowances on front edges, neckline and armholes to back of the work.

Pin waistcoat and lining together wrong sides facing. Tack and slip stitch all round edges. Turn up a hem to required length, turning surplus fabric to inside and slip stitch edges together. This garment should be dry cleaned.

Choosing a colour scheme

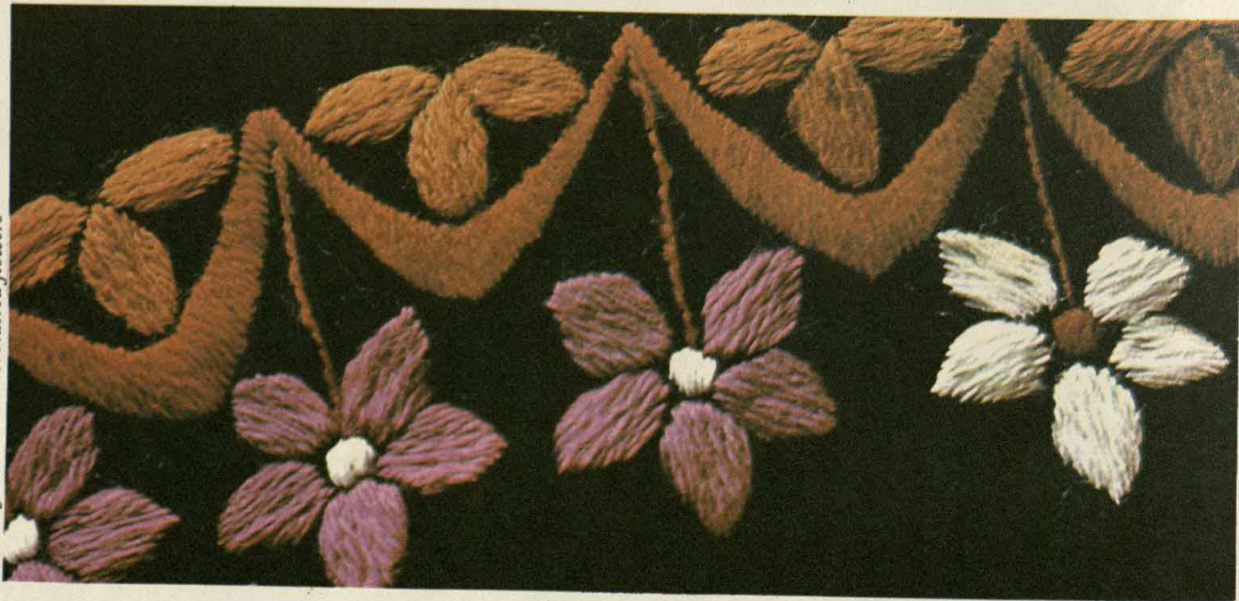
The waistcoat illustrated is worked in vibrant colours to create a dramatic effect on the dark background. If you decide to choose another colour scheme, remember that the best effect is achieved by using related colours and one contrast colour.



Design outline to trace

The design is actual size and the outline should be 'extended when tracing off for the longer lengths.

Detail of the wool embroidered flowers





Introduction to basic netting

Netting is one of the oldest traditional crafts in the world, and yet despite its simplicity hand made netting is fast dying out. Here we show you the basis of this fascinating craft, and later you will be able to make your own anti-bird nets for the garden, shopping bags and even square mesh net for embroidering.

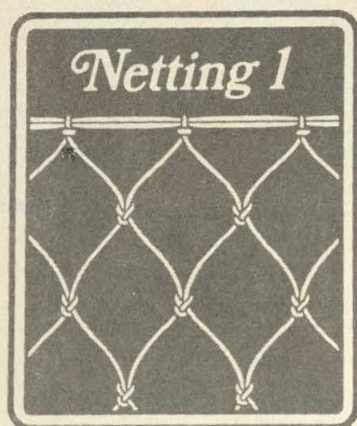
Materials you will need

String. Ordinary cotton string is perfectly adequate but once you have mastered the craft of netting you may want to experiment with coloured strings and macramé-type twine.

Netting needle. These are the string holders, usually made of flexible and almost unbreakable plastic. They vary in width; most useful are medium (approximately $\frac{3}{4}$ inch wide), small ($\frac{1}{2}$ inch wide), and large ($\frac{7}{8}$ inch wide).

Mesh stick. The mesh stick performs two functions. It determines the size of the mesh and ensures that the meshes are all equal in size. The mesh stick must always be wider than the needle so that the loaded needle will pass comfortably through the meshes. Mesh sticks can be improvised from rulers but ideally they should be made from perspex, 6 to 8 inches long and rectangular in shape.

Toggle. This is made from a trouser or jacket button. Thread a fine string through two of the holes and tie a reef knot below the button. It is used to suspend circular netting for bags so that it rotates freely during working.



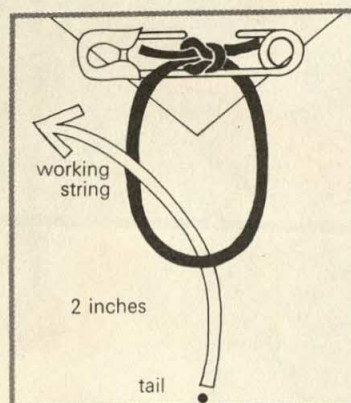
Working base. A weighted cushion is used from which to work the netting. One very effective method is to cover an ordinary brick with several layers of flannel or fine wool, possibly pieces from an old skirt or a pair of trousers. Alternatively, and more simply, netting can be suspended from a firmly secured hook.

The basic netting knot

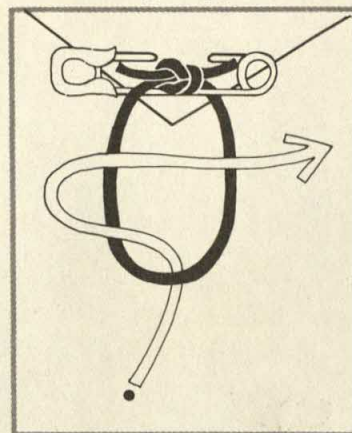
Practise with two pieces of fairly thick string, each about 18 inches long. Tie one piece into a loop and attach it to your working base as a foundation loop. Using the second piece of string, pass all except the last two inches through from the back of the foundation loop and hold at the intersection with the thumb and one finger of the left hand. Holding the long end of the string (the working end) in the right hand, throw an open loop over to the left. Take care not to allow a twist in this loop. With the right hand, take the end of the string to the right across the front of the foundation loop, round the back and out to the front through the thrown loop. Keeping the left thumb and finger firmly in position until the last moment, pull the knot firm. Make sure to seat the knot correctly round the bottom of the foundation loop and not let it slip below.

Loading the needle

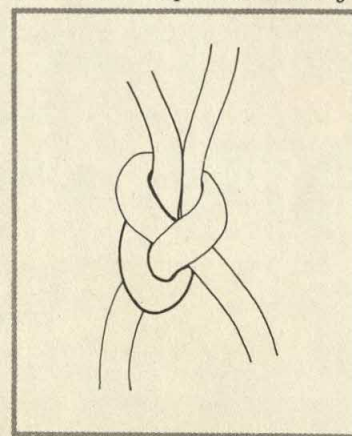
Cut the length of string required. Hold the needle in the left hand with the point upwards. Hold the end of the string anywhere on the body



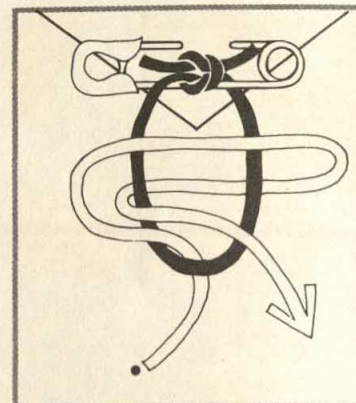
1. Pass through loop from the back



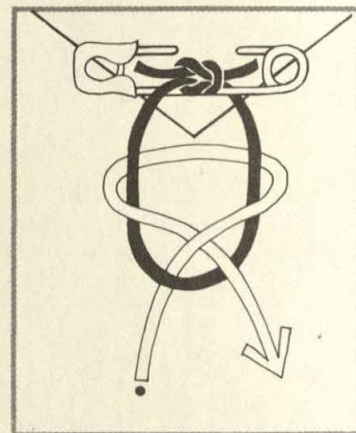
2. Throw a loop across to the left



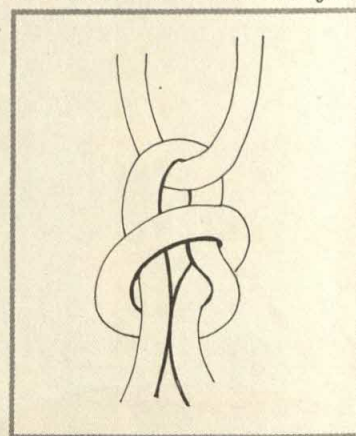
Correct seating of a netting knot



3. Go behind loop and across front



4. Pull the end to make knot firm



Wrong seating of a netting knot

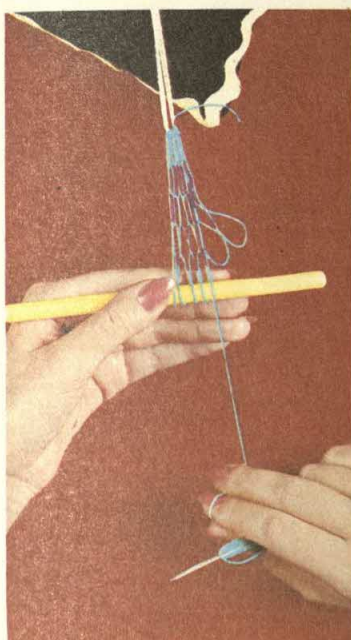
of the needle with the left thumb. Run the string up the body, round the prong and down the same side of the body to trap the starting end of the string. Take the string round the bottom or heel of the needle between the two projections. Turn the needle back to front, still with the point upwards, and continue loading by repeating the same process.

To work a piece of netting

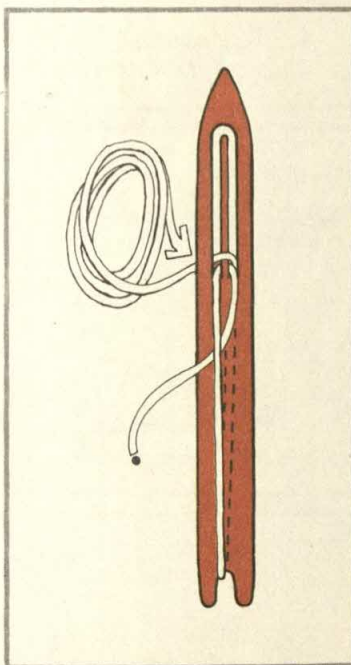
For this first practice piece, use a medium netting needle and a $1\frac{1}{2}$ inch wide mesh stick. Make

a foundation loop with a piece of medium string 18 inches long. Load 6 yards of medium string onto the needle. Fasten the foundation loop to your working base and attach the string as before to the bottom of the foundation loop with a netting knot.

First row. Hold the mesh stick from below with the left hand, thumb at the front. Lay the working string over the front of the mesh stick, taking it round below and up behind the stick and out through the



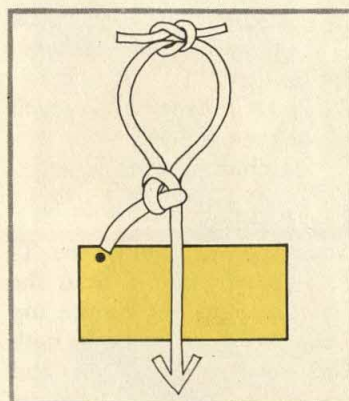
Working piece of diagonal netting



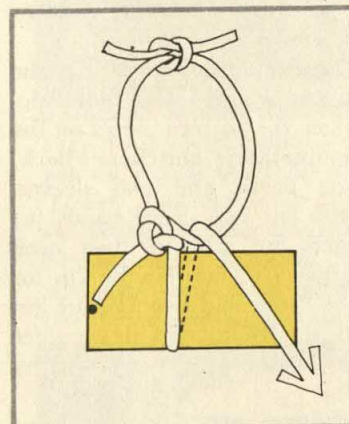
Loading the netting needle

foundation loop from the back. Pull the needle downwards with your right hand and the mesh stick will be hauled by pulley effect hard up to the bottom of the foundation loop. With the left hand thumb at the front and index finger at the back, hold the string and the foundation loop where they cross at the top of the mesh stick. Form the knot and draw it firm.

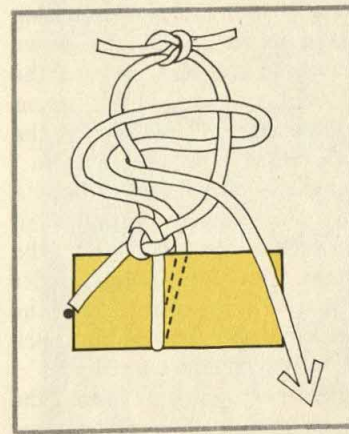
The mesh stick remains in position, encircled by this first loop and held in the left hand. The needle and working string



1. Lay string over mesh stick front



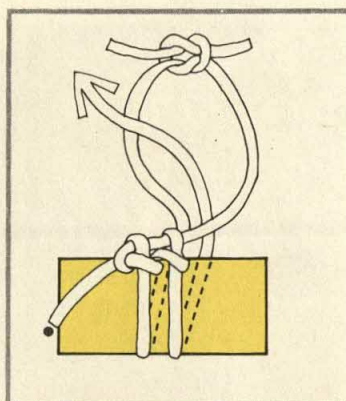
2. Forming the first loop



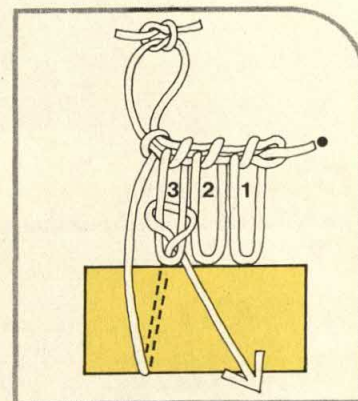
3. Fixing mesh with a netting knot

should automatically be over the front of the mesh stick and ready to continue by repeating the process. Obviously the mesh stick cannot move but be sure to pull down with the right hand so that the knot is always made close to the top of the mesh stick. Unless you do so, your meshes will not be uniform and the net will be badly shaped.

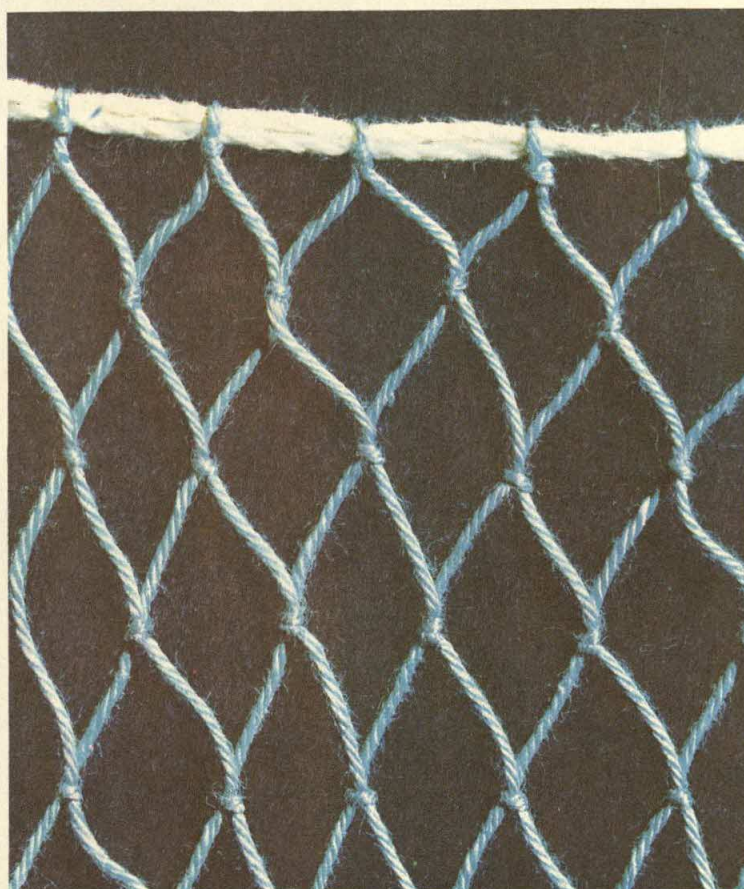
Keeping the mesh stick in position with the left hand, repeat twice so that there are three loops on the mesh stick. Do not count the knots at the



4. Mesh stick with two loops



5. Making first loop on second row



Close-up of a piece of diagonal netting

top but the bottom of the loops formed on the mesh stick.

Second row. Remove the mesh stick. With the left hand turn the three newly made loops so that the last made loop is on the left ready to be used in the second row. As before form a loop round the mesh stick and knot the first loop. Take care not to include the descending strand on the left as well as the two strands of the first loop. To avoid this, hold the intersection with the thumb and second finger of the left hand and use the left index

finger to mark the space between the descending strand and the first loop, the space in fact through which your needle will pass as it comes round the back of the loop.

This makes the first full mesh. Up to now what have been called loops were in fact half meshes. Keep the mesh stick in position and mesh into the remaining two loops.

Third and subsequent rows. Remove the mesh stick only at the end of each row and continue meshing successive rows, always working left to right.

Playsuits in stretch towelling

Designed for active 1 to 7 year olds, trace patterns for these s-t-r-e-t-c-h towelling outfits are overleaf.

General hints

The patterns all include $\frac{1}{4}$ inch seam allowances, the hem allowances are also included in the patterns but they vary with each garment and are given in the instructions.

The seams on stretch towelling should be sewn on a swing needle machine with the stitch width set on the shallowest zigzag but with the stitch length set for an ordinary straight stitch. After stitching, zigzag or overlock the raw seam edges together to neaten, unless otherwise stated.

Use a synthetic thread. This has a certain amount of stretch in it and is recommended for stretch towelling.

When cutting out place the patterns on the wrong side of the fabric, but take care to follow the direction of the pile, which is indicated by arrows on the cutting diagrams, and to match up stripes if you are using a striped towelling.

If you have to press do so with a warm iron on the wrong side of the fabric.

A. T-shirt and crawler

Measurements

For a baby about 1 year old, weighing 19 to 27 lbs and measuring 15 inches from neck to crutch over nappy. Instructions for altering the size are given below. See figure 1 for details of the garment.



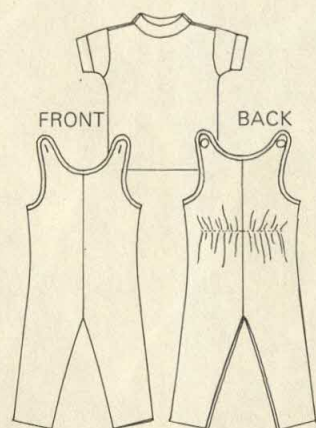
Fabrics and notions

For the T-shirt you will need:

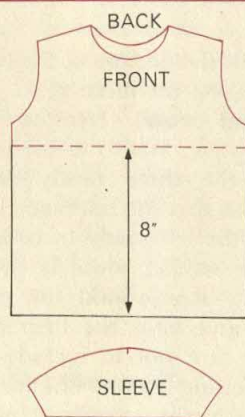
- ☐ $\frac{1}{2}$ yard 36in wide plain stretch towelling
- ☐ $\frac{1}{8}$ yard $\frac{1}{2}$ in wide press fastener tape

For the crawler you will need:

- ☐ $\frac{7}{8}$ yard 36in wide printed stretch towelling
- ☐ $\frac{5}{8}$ yard $\frac{1}{2}$ in wide press fastener tape
- ☐ 4 inches $\frac{1}{2}$ in wide tape



1. T-shirt and front and back views of the crawler



2. Front, Back and sleeve patterns for the T-shirt A

- ☐ $\frac{1}{4}$ yard soft $\frac{1}{4}$ in wide elastic
 - ☐ Two $\frac{1}{2}$ in diameter buttons
- For both:
- ☐ Tracing paper and pencil for the pattern
 - ☐ Matching thread

The T-shirt

The pattern. Identify the T-shirt pattern in red from the trace patterns. Trace the top of the body pattern with both Back and Front neck lines and extend the body by 8 inches (figure 2).

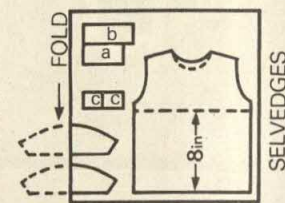
Also trace the sleeve pattern as shown.

Cutting out. Following the layout (figure 3) fold the fabric, place the pattern pieces on the double fabric, and cut one Back, one Front and two sleeves. Also cut two sleeve bands (a) each 5in by 2in, two neck bands (b), one 6in by 2in for the Front and one 5 $\frac{1}{2}$ in by 2in for the Back, and four shoulder facing strips (c) each 1 $\frac{1}{2}$ in by 3in.

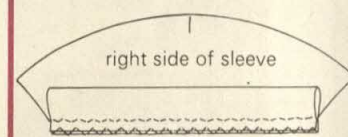
Making up. Fold the sleeve bands in half lengthways, wrong sides facing. Stretching them to fit, stitch the sleeve bands to the right side of the sleeves taking $\frac{1}{4}$ inch seams (figure 4). Then zigzag the raw edges together as shown. Similarly fold and stitch a shoulder facing strip to each shoulder-seam. Then fold the front shoulder facings under (figure 5) and trim to fit at the neck edge. Leave the back shoulder facings extending. Lap each Front over the corresponding back facing. Tack and stitch them together at the armhole edge (figure 6). Insert each sleeve with the notch to the shoulder-seam and stitch.

Then stitch the sleeve-seams and side-seams in one operation. Zigzag the hem edge to neaten. Turn up $\frac{3}{4}$ inch and sew by hand or zigzag in place.

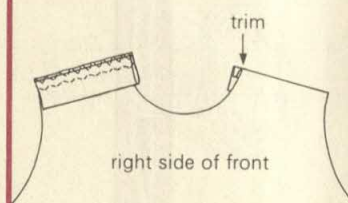
Fold each neck band in half, right sides facing and stitch the short ends. Turn to the right side, then stitch to the neck as for the sleeve bands. Using a zipper foot on the machine, stitch press fastener tape to the shoulders as shown (figure 7).



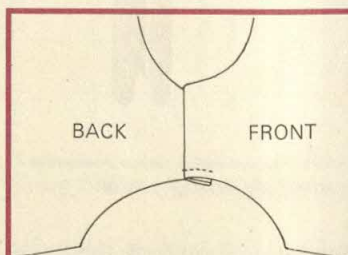
3. The cutting layout for T-shirt A



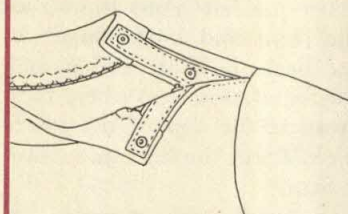
4. The sleeve band stitched to the right side



5. The front shoulder facings stitched in place



6. The Front shoulder lapped over the back facing



7. The press fastener tape stitched to the shoulders



Playsuits in stretch towelling. Left: for a 1 year old, crawler in a pretty print with plain T-shirt. Above and below: for a 2-3 year old, jumpsuit in plain towelling with contrast trim and for a 4-5 year old, striped T-shirt with plain shorts. Right: for a 6-7 year old, short legged jumpsuit with sleeves in stripes.



Trace patterns for children's towelling play suits

All patterns include $\frac{1}{4}$ inch seam allowance unless otherwise stated in the instructions. Hem allowances are also included but these vary with each garment and are given in the instructions.

Key to trace patterns



T-shirt and crawler



Jumpsuit

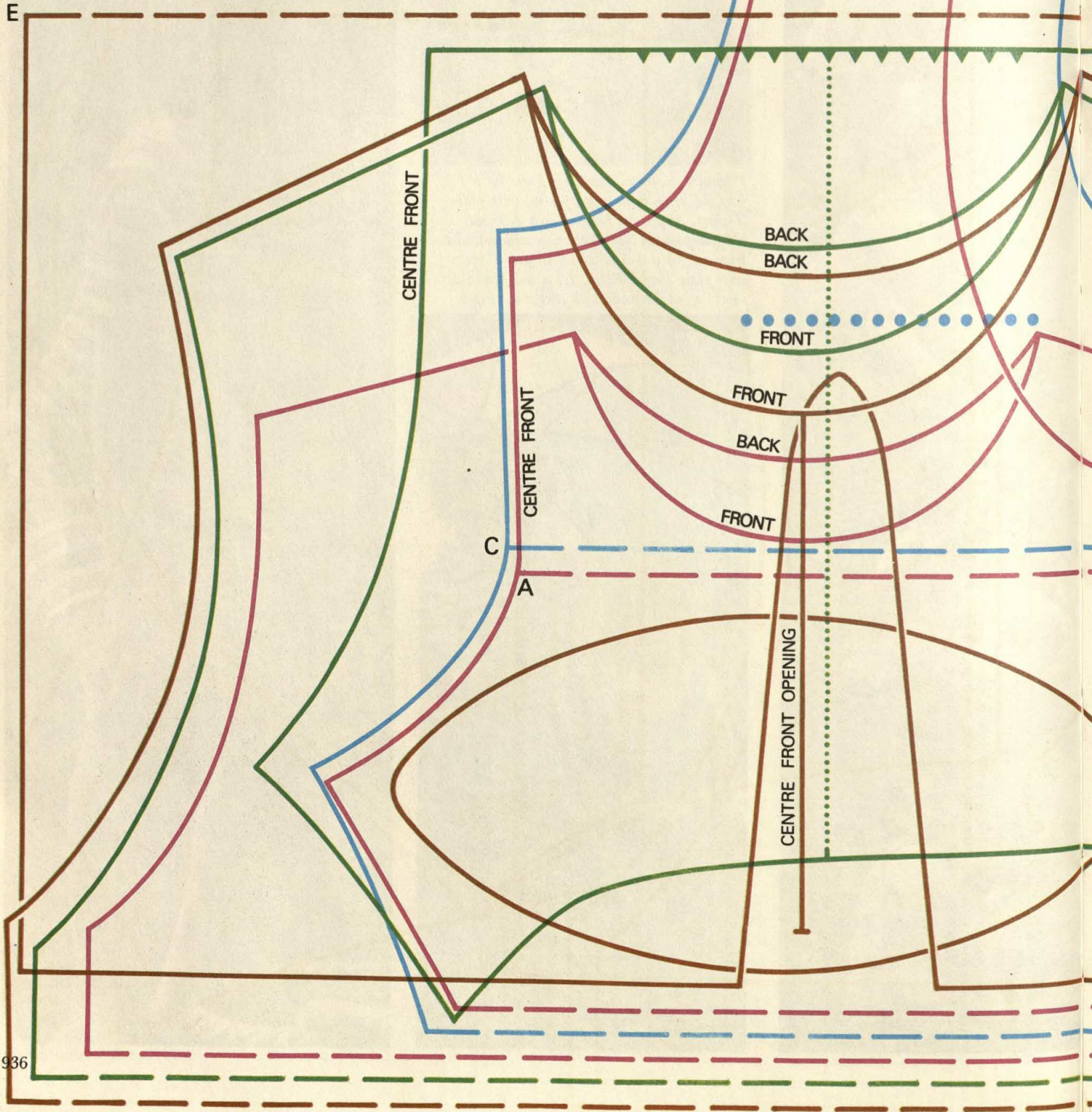


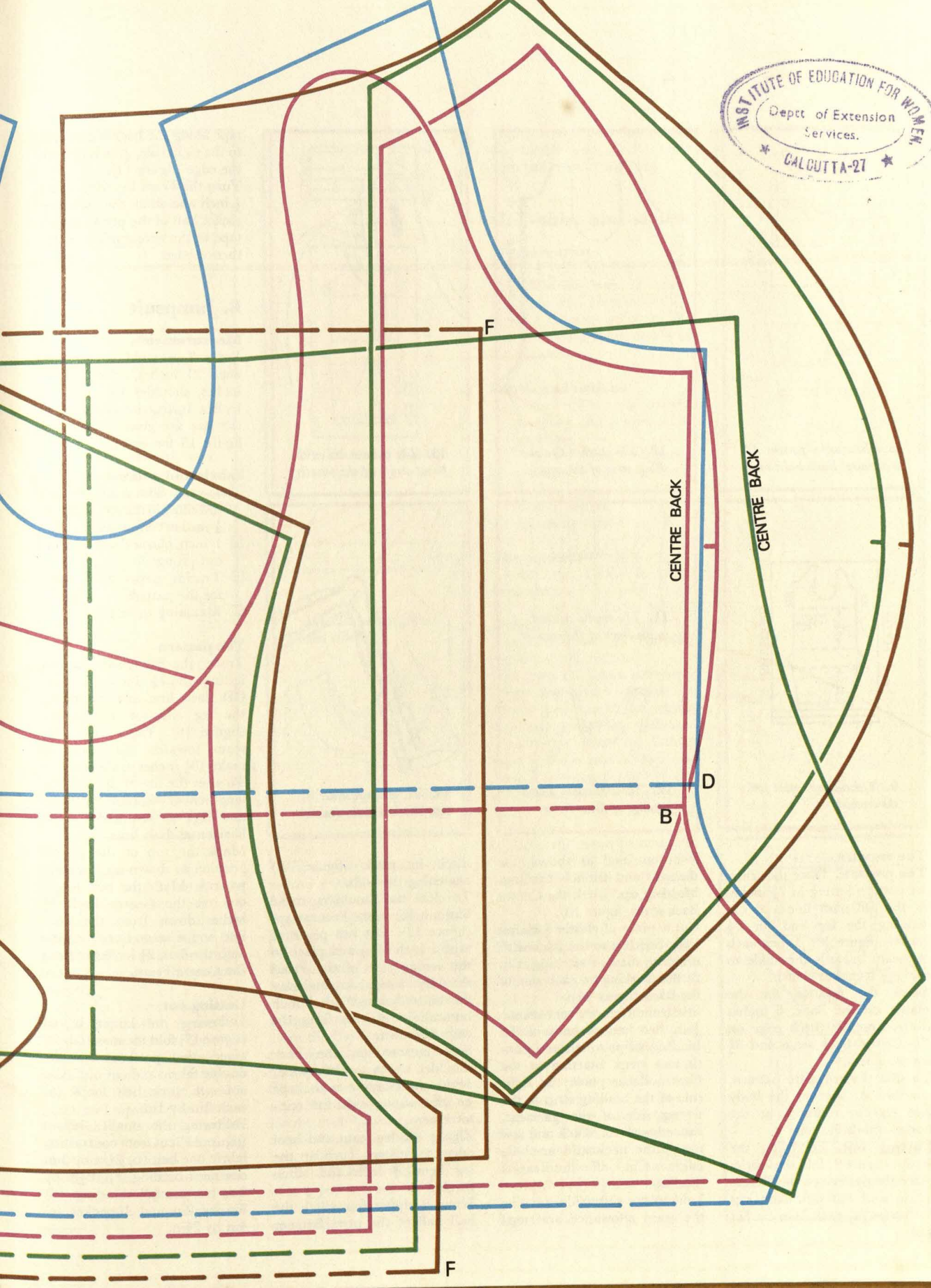
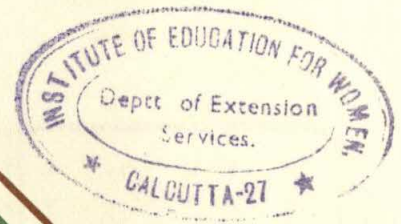
T-shirt and shorts

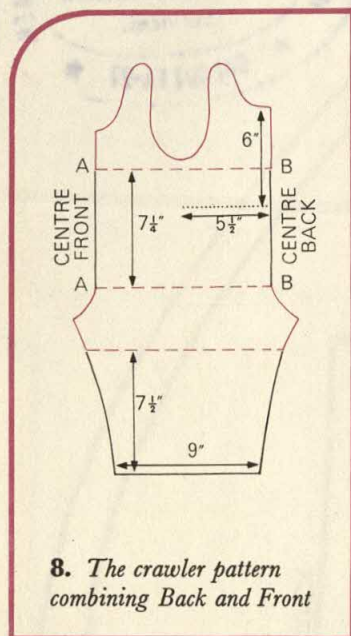


Short legged jumpsuit

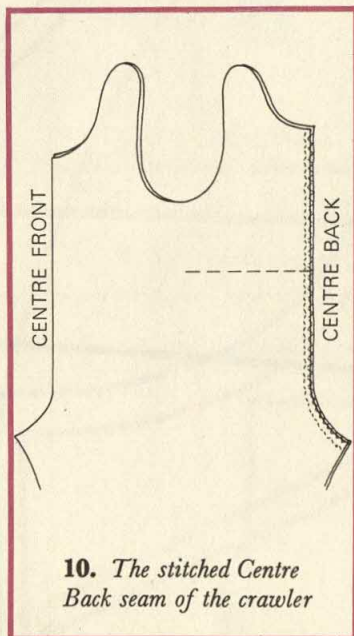
Pocket position for jumpsuit = ● ● ● ● ● ●
 Crease line for shorts =
 Pocket position for shorts = ▼ ▼ ▼ ▼ ▼ ▼



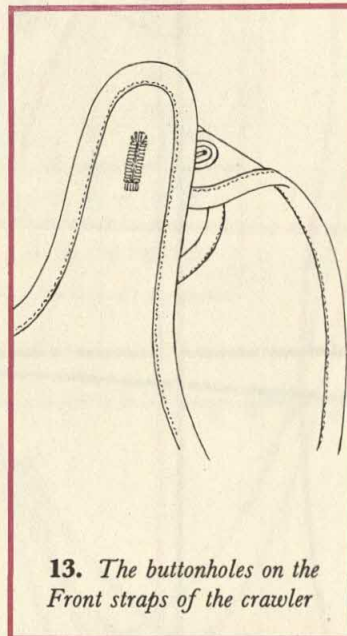




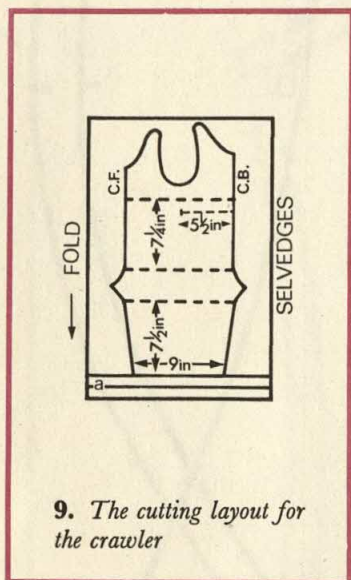
8. The crawler pattern combining Back and Front



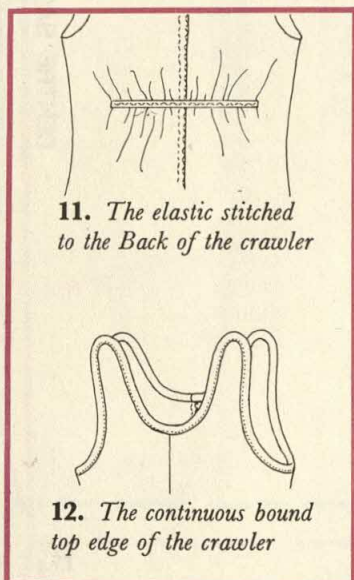
10. The stitched Centre Back seam of the crawler



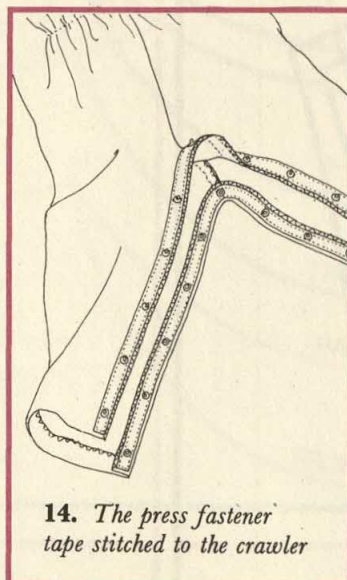
13. The buttonholes on the Front straps of the crawler



9. The cutting layout for the crawler



11. The elastic stitched to the Back of the crawler



14. The press fastener tape stitched to the crawler

tape along the back leg section to the right side, $\frac{1}{8}$ inch in from the edge (figure 14).

Turn the Front leg edge under $\frac{1}{2}$ inch and stitch the matching socket half of the press fastener tape to the wrong side over the turned edge.

B. Jumpsuit

Measurements

For a 2 year old boy or girl; chest 21 inches, inside leg 11 inches, shoulder to crutch 18 inches. Instructions for altering the size are given below. See figure 15 for garment details.

Fabric and notions

- ☐ 1 yard 36in wide stretch towelling in main colour and $\frac{1}{4}$ yard in contrasting colour
- ☐ 1 inch plastic buckle without prong
- ☐ Tracing paper and pencil for the pattern
- ☐ Matching thread

The pattern

Trace the jumpsuit pattern letting in $7\frac{1}{4}$ inches at the CD dash line and extending the leg end for $10\frac{1}{4}$ inches (figure 16). Taper each leg-seam towards the ankle to make $10\frac{1}{2}$ inches as shown.

To alter the size of the pattern, lengthen or shorten the body and legs as required at the horizontal dash lines.

Mark the top of the pocket position as shown on the trace pattern. Mark the belt loops, one on the Centre Back $7\frac{1}{2}$ inches down from the neck line and a second one, in line with the first, $2\frac{1}{2}$ inches in from the Centre Front.

Cutting out

Following the larger layout (figure 17) fold the main fabric, place the pattern on the double fabric and cut out. Also cut out three belt loops (a) each 2in by 1in.

Following the smaller layout (figure 17) cut from contrasting fabric one belt (b) 24in by 3in, one neck binding (c) 18 $\frac{1}{2}$ in by 2in, two armhole bindings (d) 8in by 2in and 1 pocket (e) 4in by 2 $\frac{3}{4}$ in.

The crawler

The pattern. Trace the crawler pattern letting in $7\frac{1}{4}$ inches at the AB dash line and extending the leg end for $7\frac{1}{2}$ inches (figure 8). Taper each leg-seam towards the ankle to make 9 inches as shown.

Mark the position for the elastic on the Back, 6 inches down from the neck edge on the Centre Back seam and $5\frac{1}{2}$ inches across.

To alter the size of the pattern, lengthen or shorten the body and legs as required at the horizontal dash lines.

Cutting out. Following the layout (figure 9) fold the fabric, place the pattern on the double fabric and cut out. Also cut two strips (a) each 36in by 1in

from one end as shown, for the neck and armhole binding.

Making up. Stitch the Centre Back seam (figure 10).

Cut a piece of elastic 6 inches long. Stitch it to the Back with a zigzag stitch, stretching it to fit the marking on each side of the Back (figure 11).

Stitch the Centre Front seam. Join two narrow ends of the binding strips to make a continuous strip. Starting at the Centre Back, place the right side of the binding strip to the wrong side of the garment, raw edges level. Tack and sew round the neck and armhole edges. Cut off the excess binding.

Fold to the right side, turn in the seam allowance and top-

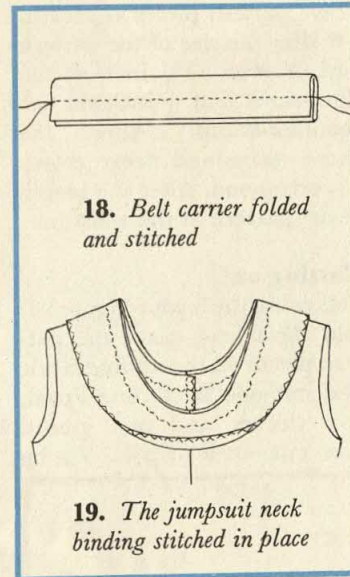
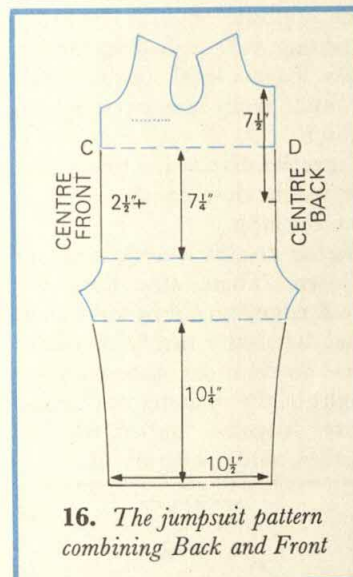
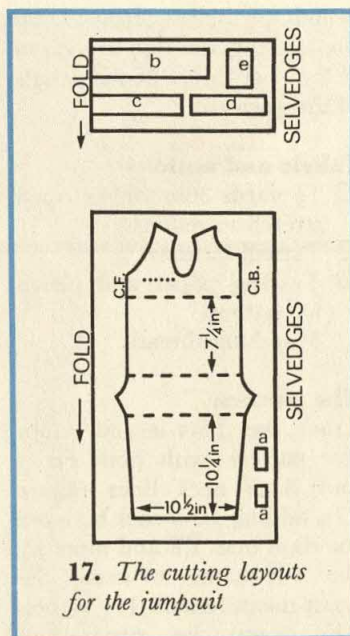
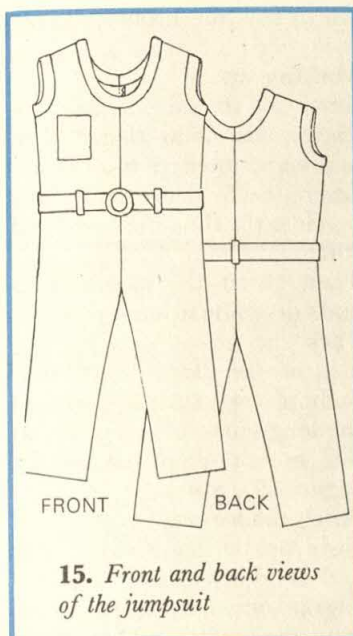
stitch in place (figure 12) neatening the ends.

To close the shoulders, make buttonholes on the Front straps (figure 13). Cut two pieces of tape 1 inch long and place to the wrong side of the Front shoulder straps to underlay the buttonholes. Work $\frac{3}{4}$ inch buttonholes $\frac{3}{4}$ inch from the ends as shown.

Sew buttons on the back shoulder straps to correspond, again underlaying with tape on the wrong side for reinforcement.

Zigzag the leg-seam and hem edges to neat. Turn up the leg hems $\frac{3}{4}$ inch and stitch firmly.

Using a zipper foot stitch the ball half of the press fastener



Making up

Zigzag the top $2\frac{3}{4}$ inch raw edge of the pocket, fold in $\frac{1}{2}$ inch and tack. Turn under the remaining pocket edges for $\frac{1}{4}$ inch and topstitch the pocket to the jumpsuit at the position marked.

Stitch the Centre Back seam (as for the crawler, figure 10). To make the belt carriers fold them in three lengthways and stitch through the centre (figure 18). Then fold each end under $\frac{1}{4}$ inch and topstitch the carriers to the jumpsuit where marked. Stitch the Centre Front, leg and shoulder-seams.

Zigzag the leg hems to neaten. Turn up for $1\frac{1}{4}$ inches and firmly hand-sew or zigzag in place.

To bind the neck edge stitch the narrow ends of the neck binding, together to form a circle. Zigzag along one edge of the binding.

With right sides facing place the remaining raw edge of the binding round the neck, raw edges level (figure 19). Stitch, taking $\frac{1}{2}$ inch seam allowance. Turn the binding to the inside and topstitch in place over the first seam line.

Similarly form circles of the armhole binding and attach as for the neck binding.

Stitch the long edges of the belt, right sides facing, and stitch one narrow end tapering it to a point. Turn the belt to the right side through the open end.

Fold this end over the bar of the buckle and stitch firmly with two rows of stitching.

C. T-shirt and shorts

Measurements

For a 4 year old boy or girl; chest 22 inches, waist 22 inches, hip 24 inches. Instructions for altering the size are given below. See figure 20 for details of the garment.

Fabric and notions

- ☐ $\frac{1}{2}$ yard 36in wide striped towelling and $\frac{1}{2}$ yard plain towelling
- ☐ Four $\frac{1}{2}$ in diameter buttons
- ☐ $\frac{3}{4}$ yard soft 1in wide elastic
- ☐ Tracing paper and pencil for the pattern
- ☐ Matching thread

The patterns

Identify the T-shirt in green from the trace patterns. Trace the top of the body pattern with both Back and Front neck lines and extend the body by $9\frac{1}{2}$ inches (figure 21).

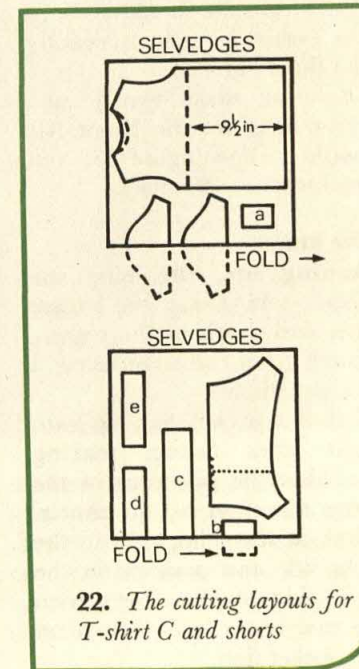
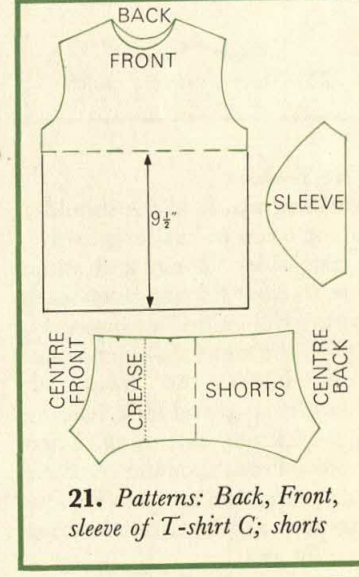
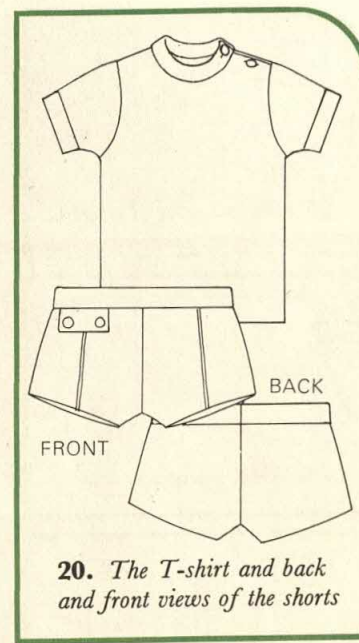
Also trace the sleeve pattern. Trace the shorts pattern as shown and mark the crease line and pocket flap position. To alter the size of the T-shirt pattern add or take off $\frac{1}{4}$ inch at the side-seams and $\frac{1}{8}$ inch on the shoulder-seams. Alter the sleeve-seams and sleeve crown to correspond.

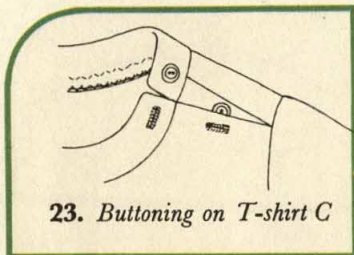
To alter the shorts pattern add or take off $\frac{1}{2}$ inch at the vertical dash line and $\frac{1}{4}$ inch at the waist edge.

Cutting out

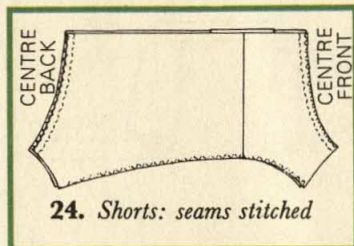
Following the layout (figure 22) and using the T-shirt pattern, fold the striped fabric and cut out one Back, one Front and two sleeves. Also cut out two strips (a) each 3in by 2in for facing the left shoulder opening.

Fold the plain towelling and cut out the shorts as shown (figure 22). Also cut one pocket flap (b) $3\frac{1}{2}$ inches square and one waist-band (c) 3in by $23\frac{1}{2}$ in for the shorts, and one neck band (d) $2\frac{1}{2}$ in by 14in and two sleeve bands (e) $2\frac{1}{2}$ in by $7\frac{1}{2}$ in for the T-shirt.

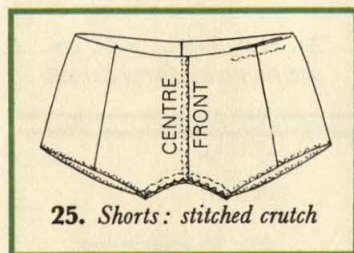




23. Buttoning on T-shirt C



24. Shorts: seams stitched



25. Shorts: stitched crutch

The T-shirt

Making up. Fold the shoulder facing strips in half lengthways, wrong sides facing, and stitch one to each left shoulder-seam on the right side (see figure 4). Stitch the right shoulder-seam. Fold under the front left shoulder strip and tack, leaving the back one extending. Then lap the Front shoulder over the Back extension and stitch them together at the armhole edge (see figure 6).

Apart from the shoulder-seams this T-shirt is made up exactly like the T-shirt A.

To finish, make two $\frac{1}{2}$ inch buttonholes on the Front left shoulder edge (figure 23) and sew buttons to the Back.

The shorts

Making up. Stretching the fabric, fold along the crease lines and stitch in the creases $\frac{1}{8}$ inch from the edge using a straight stitch.

Fold the pocket flap in half, right sides facing, making sure that the pile runs in the same direction as the shorts. Stitch at the sides, turn to the right side and position on the right side of the shorts with the raw edges level. Stitch on the pocket flap.

Zigzag the leg edges to neaten (figure 24).

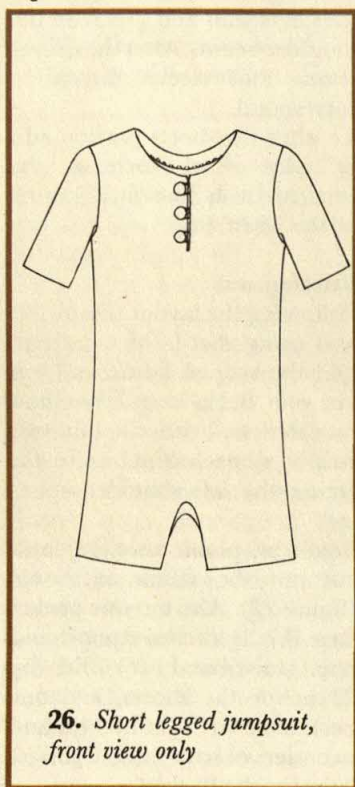
Stitch the Centre Front and Centre Back seams (figure 24). Stitch the crutch-seam. To do this fold the shorts, right sides facing, so that the Back and Front crutch edges are level and Centre Front and Centre Back seams coincide (figure 25). Join the narrow edges of the waist-band to form a circle. Fit and cut the 1 inch wide elastic and sew the narrow ends together. Fold the waist-band in half, wrong sides facing, and place the elastic in the fold. With the seam of the waist-band at the Centre Back, place the waist-band to the waist-seam on the right side, raw edges level, and stitch (see figure 4). Zigzag the edges together to neaten.

Turn up the leg hems for $\frac{1}{2}$ inch and sew firmly in place. Sew the two buttons on to the pocket flap, stitching right through to the wrong side.

D. Short legged jumpsuit

Measurements

For a 6 year old boy or girl; chest 24 inches, waist 22 inches, hips 25 inches, shoulder to



26. Short legged jumpsuit, front view only

crutch 21 inches. Instructions for altering the size are given below. See figure 26 for details of the garment.

Fabric and notions

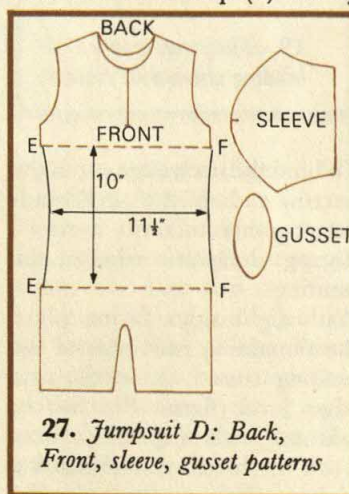
- ☐ $1\frac{1}{8}$ yards 36in wide striped stretch towelling
- ☐ 3 small buttons
- ☐ Tracing paper and pencil for pattern
- ☐ Matching thread

The pattern

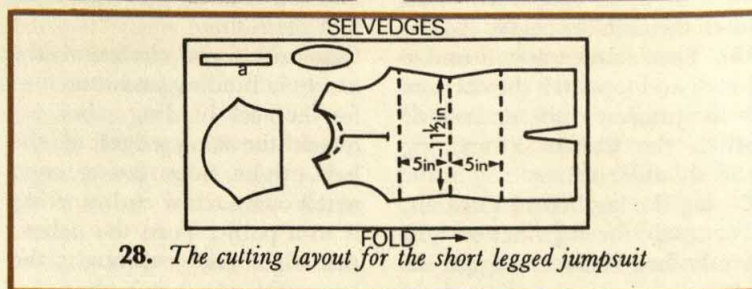
Trace the short legged jumpsuit pattern with both Front and Back neck lines (figure 27), adding 10 inches between the dash lines EF and tapering the side-seams to make the waist measurement $11\frac{1}{2}$ inches. Also trace the gusset and sleeve pattern pieces as shown. To alter the size of the pattern add or take off $\frac{1}{4}$ inch at the side-seams and $\frac{1}{8}$ inch on the shoulder-seams. Alter the sleeve-seams and sleeve crown to correspond. Alter the length of the pattern at the waist line.

Cutting out

Following the layout (figure 28) fold the fabric, place the pattern pieces on the double fabric and cut one Back, one Front, two sleeves and one gusset. Also cut out a strip (a) 7in by



27. Jumpsuit D: Back, Front, sleeve, gusset patterns



28. The cutting layout for the short legged jumpsuit

$\frac{3}{4}$ in to face the Front opening.

Making up

Stitch the shoulder-seams.

Zigzag the raw sleeve hem and leg hem edges to neaten. Insert each sleeve with the notch to the shoulder-seam and stitch.

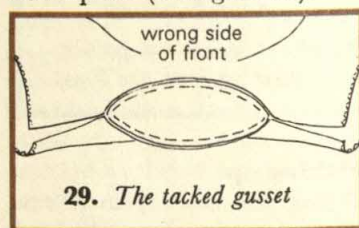
Then stitch the sleeve-seams and side-seams in one operation. Tack the gusset between the legs of the Back and Front body pieces with the centre of the long curve of the gusset at the crutch point as shown (figure 29). Stitch.

Stitch the leg-seams.

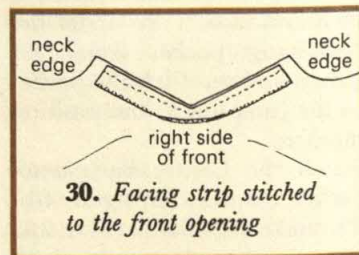
Turn up the leg hems $\frac{1}{2}$ inch and hand-sew firmly in place. Zigzag one long edge of the front facing strip. Then place the opposite edge to the front opening, with right sides facing, raw edges level (figure 30), $\frac{1}{2}$ inch from the neck edges. Stitch.

Turn the strip to the inside and topstitch close to the edge of the opening.

Zigzag the raw neck edge to neaten. Then, stretching the neck edge, turn it in for $\frac{1}{2}$ inch and hand-sew firmly in place. Sew on the three buttons on the right of the opening and make three loops on the left edge to correspond (see figure 26).



29. The tacked gusset



30. Facing strip stitched to the front opening



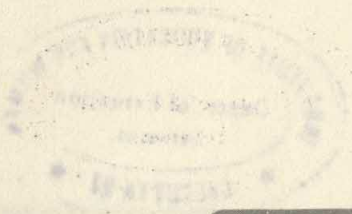
Pattern Library

Sitting pretty

This enchanting appliqué design can be applied by hand using satin stitch to sew the shapes to the background and working the details in back

stitch, satin stitch and stem stitch. Here machine embroidery has been used with zigzag stitch to hold the shapes and free embroidery for the details. The motif is perfect for the

nursery on bedspreads, curtains, cushions, lampshades or as a framed picture, or worked on a toddler's clothes such as on a pocket or the bib of a pinafore.



Peasant outfit for Suzie

Introducing Suzie in her colourful peasant outfit. The pattern is an opportunity to practise working graduated stripes in stocking stitch and garter stitch, and lace stitch which is used on the sleeves.

Size
To fit Sasha or Suzie
Height about 16in
Skirt length, 7in
Blouse centre back length, 5½in Sleeve seam, 4½in

Basic yarn tension
7 sts and 9 rows to
lin over st st worked
on No.10 needles

You will need
Lister Lavenda 4 ply
Dress and headscarf.
2 balls main shade, A
1 ball each 4 contrast colours,
B, C, D and E
One pair No.10 needles
Three small buttons
Blouse. 2 balls white
One pair No.10 needles
One pair No.11 needles
Three small buttons



Back view of dress.



Dress

Using No.10 needles and A,
cast on 144 sts.
K 6 rows.

Work striped patt as follows:
Using B, K 1 row, P 1 row.
Using C, K 4 rows.
Using B, K 1 row, P 1 row.
Using D, K 2 rows.
Using B, K 1 row, P 1 row.
Using E, K 4 rows.
Using B, K 1 row, P 1 row.
Using A, K 6 rows.

Continue in st st beg with a
K row using A only.
Work 8 rows.

Shape skirt

1st dec row *K10, K2 tog,
sl 1, K1, pssso, K10, rep from
* 5 times more.

Beg with a P row work 7 rows
st st.

2nd dec row *K9, K2 tog,
sl 1, K1, pssso, K9, rep from * 5
times more.

Beg with a P row work 7 rows
st st.

3rd dec row *K8, K2 tog, sl
1, K1, pssso, K8, rep from * 5
times more.

Beg with a P row work 5 rows
st st.

4th dec row *K7, K2 tog, sl
1, K1, pssso, K7, rep from * 5
times more.

Beg with a P row work 3 rows
st st.

5th dec row *K6, K2 tog, sl
1, K1, pssso, K6, rep from * 5
times more.

Beg with a P row work 3 rows
st st.

6th dec row *K4, K3 tog, sl
1, K2 tog, pssso, K4, rep from
* 5 times more.

Next row K1, (P1, K1) 9
times, K22, (K1, P1) 9 times,
K1.

Next row P1, (K1, P1) 9
times, K22, (P1, K1) 9 times,
P1.

Next row K1, (P1, K1) 9
times, K22, (K1, P1) 9 times,
K1.

Next row Cast off 19 sts in
rib, K 4 sts for first strap,
turn.

K62 rows g st on these 4 sts.
Cast off.

Bib

With RS work facing rejoin
B to centre sts, K14, turn.
Work on these 14 sts for bib.
P 1 row.

Continue in striped patt as
follows:

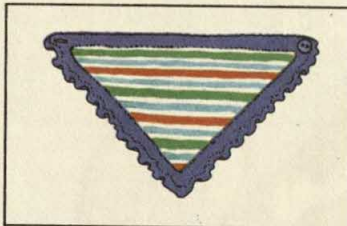
Using C, K 4 rows.
Using B, K 1 row, P 1 row.
Using D, K 2 rows.
Using B, K 1 row, P 1 row.
Using E, K 4 rows.
Using B, K 1 row, P 1 row.
Using A, K 6 rows. Cast off.

2nd strap

With RS work facing rejoin
A to next 4 sts, K 4 sts.

Work to match first strap.
Cast off.

With RS work facing rejoin A
to last 19 sts. Cast off in rib.



Headscarf

Using No.10 needles and A
cast on 61 sts.

K 2 rows.

3rd row K1, K2 tog, cast off
2 sts for buttonhole, K to last
3 sts, K2 tog, K1.

4th row K to last 2 sts, cast
on 2 sts, K2.

5th row K1, K2 tog, K to
last 3 sts, K2 tog, K1.

6th row K.

Continue in striped patt as
follows, dec one st at each end
of every RS row:

Using B, K 1 row, P 1 row.
Using C, K 4 rows.
Using B, K 1 row, P 1 row.
Using D, K 2 rows.
Using B, K 1 row, P 1 row.
Using E, K 4 rows.

Continue in striped patt until
5 sts rem.

Complete using B only.

Next row K1, K3 tog, K1.
P 1 row.

Last row K3 tog. Pull yarn
through and fasten off.

Edging

Using No.10 needles, with RS
facing and A, K up 42 sts
along side of scarf.

K 1 row.

K 4 rows, inc one st at each
end of 1st and 3rd rows.

Frill row K1, *wind yarn 3
times round needle, K next st,
rep from * to end.

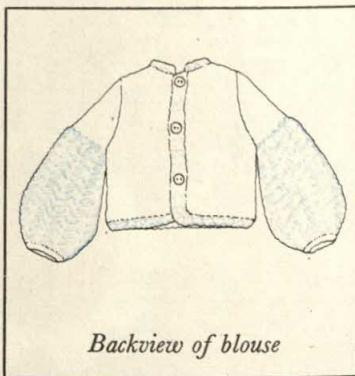
Last row K1, *drop 2 loops
of yarn round needle and K
3rd loop, K1, rep from * to
end. Cast off.

Work along other side in same
way.

To make up

Dress. Join back seam. Sew
straps to side of bib. Work
button loops at end of each
strap. Sew on buttons to back.
Press.

Headscarf. Join corners of
edging. Sew on button to
correspond with buttonhole.
Press.



Backview of blouse

Blouse

Using No.10 needles cast on
71 sts.

K 4 rows.

5th row K to end.

6th row K4, P to last 4 sts,
K4.

Rep 5th and 6th rows 4 times
more.

15th row K to last 4 sts, K2
tog, yfwd, K2.

16th row As 6th.

Rep 5th and 6th rows 6 times
more.

Divide for armholes

1st row K17, cast off 4 sts, K29, cast off 4 sts, K13, K2 tog, yfwd, K2.

Work on last group of sts for right back

2nd row K4, P11, P2 tog.

3rd row K2 tog, K to end.

4th row K4, P9, P2 tog.

Work 10 rows without shaping.

Next row K to last 4 sts, K2 tog, yfwd, K2.

Shape shoulder and neck

1st row Cast off 3 sts, K to end.

2nd row Cast off 9 sts, P to end. Cast of remaining 2 sts.

Front

With WS work facing rejoin yarn to centre group of sts. Dec one st at each end of next 3 rows.

Work 6 rows without shaping.

Shape neck

1st row K8, cast off 7 sts, K8. Complete shoulder on these sts.

****** Dec one st at neck edge on next 3 rows. Work until front armhole measures same length as back to shoulder, ending at armhole edge.

Shape shoulder

1st row Cast off 3 sts, work to end.

Work 1 row. Cast off rem sts.

With WS work facing rejoin yarn to rem sts and work 2nd shoulder as for 1st from ****** to ******.

Left back

With WS work facing rejoin yarn to rem sts and work to correspond with right back, reversing shaping and omitting buttonholes.

Sleeves

Using No.11 needles cast on 15 sts. K 3 rows.

4th row K1, * K up 1, K1, rep from * to end. 29 sts.

Change to No.10 needles.

P 2 rows.

1st patt row K1, * yfwd, K2 tog, rep from * to end.

2nd patt row P1, *yfn, P2

tog, rep from * to end.

Rep 1st and 2nd patt rows 12 times more. K 2 rows.

Next row K4, *K2 tog, K3, rep from * to end.

Beg with a P row complete sleeve using st st.

Work 7 rows.

Shape top

Cast off 2 sts at beg of next 2 rows. Dec one st at each end

of next 2 rows than every RS row until 8 sts rem. Cast off.

To make up

Press all pieces. Join shoulder seams.

Neckband. Using No.11 needles and with RS work facing K up 33 sts around neck from inside edge of g st border to inside edge of border

▲Suzie is a charming little doll to dress. Her long, graceful pinafore dress and pretty headscarf are teamed with a lacy sleeved blouse and are specially designed to fit Suzie and Sasha

on other side. K 3 rows. Cast off.

Join sleeve seams. Set in sleeves. Sew on buttons to correspond with buttonholes.



Machine knitted Norfolk jacket

A slim, tailored, machine knitted Norfolk jacket for the man of the house, belted for comfort, zip fronted and with roomy pockets.

Sizes

To fit 36[38:40:42]in chest
Length at centre back, 28
[28½:29:29½]in
Sleeve seam, 18[19:20:21]in
The figures in brackets [] refer
to the 38, 40 and 42in sizes
respectively

Tension for this design

16 sts and 23 rows to
2in

Materials shown here

Ladyship Renown 4 ply
17[18:19:20] balls
One 26[26:28:28]in open
ended zip
One buckle
First 3 sizes using a Knitmas-
ter machine with 166 needles
or more; largest size using
Knitmaster machine with 180
needles or more

Note

Inc on side and sleeve seams
should be worked 3 sts in by
moving the 3 end sts 1 needle
out and placing the loop from
the row below onto the empty
needle. Dec on side seams
should be worked 3 sts in by
transferring the 4th st on to
the 5th needle and moving the
3 end sts 1 needle in

Back

Cast on by hand 150[158:166
174] sts. T5. K 10 rows. T8.
944



K 1 row. T5. RC 0. K 12
rows, dec one st at each end
of the next and following 11th
row. K 9 rows. Dec one st at
each end of next and every
following 10th row 6 times in
all. K 8 rows. 134[142:150:
158] sts. RC 92 rows.

K 11 rows. Inc one st at each
end of the next and every
following 12th row 6 times in
all. K 24 rows. Inc one st at
each end of the next and
following 25th row. K 4 rows.
150[158:166:174] sts. RC 218
rows.

Shape armholes

Cast off 5[6:6:6] sts at the beg
of next 2 rows, 3 sts at beg of
next 2 rows, 2 sts at beg of
next 2 rows and dec one st at
beg of next 8 rows. K 2 rows.
Dec one st at beg of next 2
rows and every following 3rd
and 4th row 3[3:4:5] times in
all. 116[122:128:134] sts. K 66
[72:74:76] rows. RC 310[316:
322:328] rows and carriage at
right.

Shape shoulders

Cast off 7[7:7:8] sts at beg of
next 4[8:12:4] rows.

36, 38 and 42in sizes only

Cast off 6[6:7] sts at beg of
next 8[4:8] rows.

All sizes

Cast off rem 40[42:44:46] sts.
RC 322[328:334:340] rows.

Right front

Cast on by hand 75[79:83:
87] sts. T5. K 10 rows. T8.
K 1 row. RC 0. T5. K 10
rows. Cast on 6 sts at left by
hand. 81[85:89:93] sts. K 1
row. Dec one st at right edge
on the next and following 11th

row. K 10 rows. Dec one st
at right edge on the next and
every following 10th row 6
times in all. K 8 rows. 73[77:
81:85] sts. RC 92 rows.

K 11 rows. Inc one st at right
edge on the next and every
following 12th row 6 times in
all. K 24 rows. Inc one st at
right edge on the next and
following 25th row. K 3 rows.
81[85:89:93] sts. RC 217 rows.

Shape armhole

Cast off 5[6:6:6] sts at beg of
next row. K 1 row. Cast off 3
sts at beg of next row. K 1
row. Cast off 2 sts at beg of
next row. K 1 row. Dec one
st at beg of next and every
alt row 4 times in all. K 3
rows. Dec one st at beg of
next and every following 4th
row 3[3:4:5] times in all.
64[67:70:73] sts. K 46[52:50:
52] rows and carriage at left.
RC 288[294:296:298] rows.

Shape neck

Cast off 13 sts at beg of next
row. K 1 row. Cast off 3 sts at
beg of next and following alt
row. K 1 row. Cast off 2 sts
at beg of next and following
alt row. K 1 row. Dec one st
at beg of next and every alt row
3[4:5:6] times in all.
K 8[6:8:6] rows and carriage
at right. 38[40:42:44] sts.
RC 311[317:323:325] rows.

Shape shoulder

Cast off 7[7:7:8] sts at beg of
next and every alt row 2[4:5:
2] times in all. K 1 row.

36 and 42in sizes only

Cast off 6[7] sts at beg of next
and every alt row 3 times in
all. K 1 row.

38in size only

Cast off 6 sts at beg of next
row. K 1 row.

All sizes

Cast off rem 6[6:7:7] sts.

Left front

Work as given for Right front,
reversing all shaping by
reading right for left and vice
versa throughout.

Sleeves

For Twinmatic Double Bed

machines only. Raching
Wheel on 2.

Setting: Rear Bed N4 11.11.11

Front Bed N4 11.11.11

Push up 68[68:71:74] needles
on each bed. Arrange needles
for 2 by 1 rib. Cast on over
needles in WP. Move RW to
1 and K 1 circular row. Set
RC 0. Reset controls to N.
K 17 rows, slide at right. Push
empty needles on RB into
WP and transfer sts from FB
on to RB for st st. Remove FB.

For all other machines.

Push 68[68:71:74] needles
into B position then push the
3rd and every following 3rd
needle back into A position.
T6. Cast on with odd yarn
over rem needles. K several
rows ending with carriage at
left. RC 0. T4. Using main
yarn, K 17 rows. T7. K 1
row. T4. K 17 rows. Push
empty needles into B position.
Turn up hem by placing the
loops of first row knitted in
main yarn on to the first and
every following 2nd and 3rd
needle and carriage at right.

All machines

38in size only

Inc one st at each end.

40in size only

Inc one st at right edge.

All sizes

68[70:72:74] sts. RC 0. T5.
K 17 rows, inc one st at each
end of the next and every
following 8th row 9[7:5:3]
times in all. K 6 rows. Inc one
st at each end of the next and
every following 7th row 15
[19:23:27] times in all. 116
[122:128:134] sts. K 7 rows.
RC 194[206:218:230] rows.
Adjust length here if required.

Shape top

Cast off 5[6:6:6] sts at beg of
next 2 rows, 3 sts at beg of
next 6[4:4:4] rows and 2 sts at
beg of next 8[10:12:12] rows.
Dec one st at beg of next 36
[36:36:40] rows. Cast off 2 sts
at beg of next 6[10:14:12]
rows. Cast off 3 sts at beg of
next 4[4:2:4] rows. Cast off
rem 12[10:10:10] sts.

Neckband

Join shoulder seams. With RS

of work facing, pick up 114 [117:120:123] sts evenly around neck edge, omitting 13 sts at each side of front opening. T5. K 12 rows. K 6 rows on each of the following: T4', T4'', T5. K 12 rows. Break off main yarn and K several rows with odd yarn, release from machine.

Belt

Cast on 28 sts by hand. T5. RC 0. K 414[438:460:484] rows. Cast off.

Large pockets

For Twinmatic Double Bed machines only, RW on 2.

Setting: Rear Bed N4 11.11.11

Front Bed N4 11.11.11

Push up 44 needles on each bed.

**Arrange needles for 2 by 1 rib. Cast on over rem needles in WP. Move RW to 1 and K 1 circular row. RC 0. Controls to N. K 5 rows, slide at right. Push empty needles on RB into WP and transfer sts from FB on to them.

Remove FB.**

For all other machines.

Push 44 needles into B position.

Push 2nd and every following 3rd needle back to A position. T6. Cast on with odd yarn over rem needles. K several rows ending with carriage at right. RC 0. T4. K 10 rows. Push empty needles to B position. Turn hem up by placing the loops of the first row knitted in main yarn on the 1st and every following 2nd and 3rd needles.

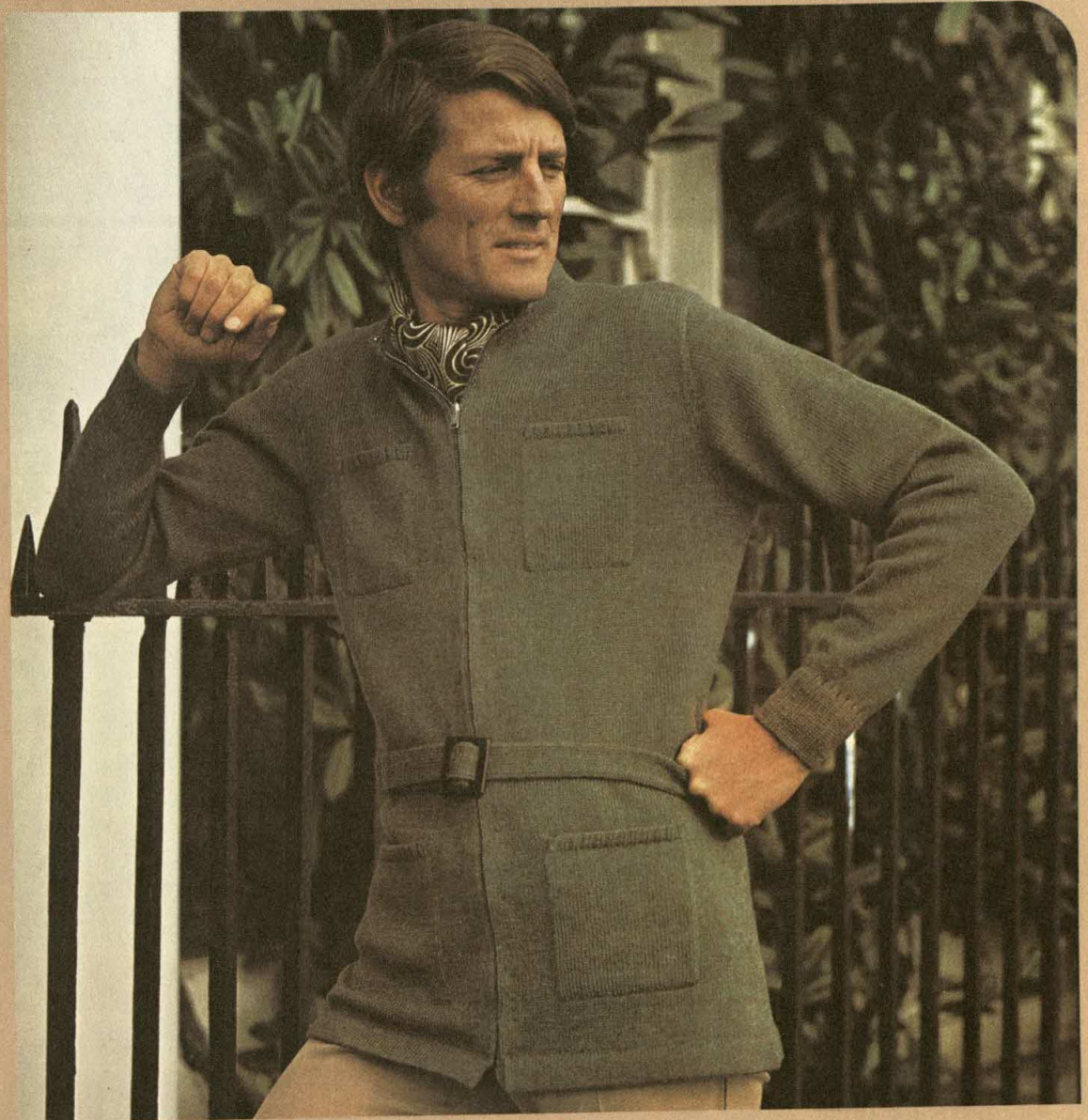
All machines

T5. K 58 rows. Cast off.

Small pockets

For Twinmatic Double Bed machine. Push up 35 needles on each bed and work as given for Larger pockets from ** to **.

For all other machines. Push 35 needles into B position and work as given for Larger pockets from ** to **.



▲ Machine knitted Norfolk jacket, trim and smart for town wear, comfortable and easy for country wear

All machines

T5. K 52 rows. Cast off.

To make up

Press each piece under a damp cloth with a warm iron, omitting welts. Join side and

sleeve seams. Press seams. Set in sleeves. Press seams. Turn up 10 rows at lower edge to WS and sl st in place. Turn in 6 sts along both front edges and sl st in place. Fold neckband in half on to the outside and back st through

the open loops of the last row worked in main yarn. Sew in zip fastener. Sew pockets into position. With RS of Belt tog, join one long and one narrow edge. Press. Turn to RS and join rem narrow edge. Sew on buckle.

Comparative tension guide for knitmaster machines

302/305 Automatic & vistamatic machines	Twinmatic double bed machines	Single bed machines with sinkers	Instant knitters	250 and 100 machines
Stitch dial at	Controls to	Tension	Stitch dial at	Tension dial at
4.	N.4.	4	3½	3.
5.	N.6.	6	4½	6.



Run rings around crochet

Many Irish motifs are made from a series of interlocking chain rings into which double crochet stitches are worked. The centre of the ring is left unworked and some very interesting flower and leaf shapes can be achieved by this method. Besides being used as motifs on traditional Irish crochet net backgrounds, the motifs can be used as decorative trimmings on garments, such as frog fastenings on a plain cardigan, as a gay motif to perch on top of a child's beret, or to decorate a patch pocket.

The Irish crochet table mat illustrated has been worked so that the motifs are an integral part of the background, but an equally pretty effect can be obtained by working the motifs separately and stitching them to the net background, using tiny, almost invisible stitches.

Making a chain figure of eight

The illustration shows two chain rings being closed into a figure of eight to form the basis of a frog fastening, or petal shape. Any number of rings may be joined in this way, depending on the shape required.

Work 10ch and join into a ring with a dc into 1st ch.

Work 10 more ch to form 2nd ring and join with a ss into 1st ch of first ring. Fasten off.

Making a series of rings

*Work 10ch and join into a ring with a ss into 1st ch.

Work 20dc into this ring and join with a ss to 1st dc, rep from * to form required number of rings. Fasten off.

The illustration shows the first double crochet being made into the 2nd ring.

Shamrock motif

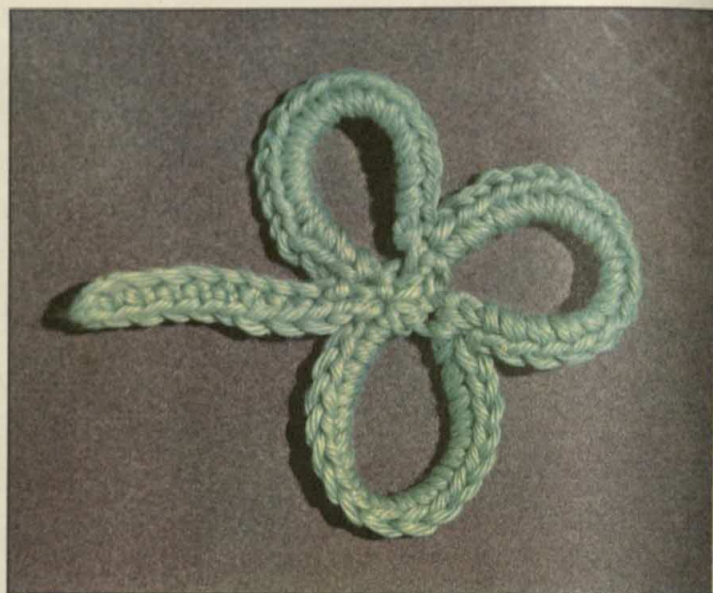
*Work 12ch and join into a ring with a ss into 1st ch.

Work 18dc into this ring and join with a ss into 1st dc, rep from *

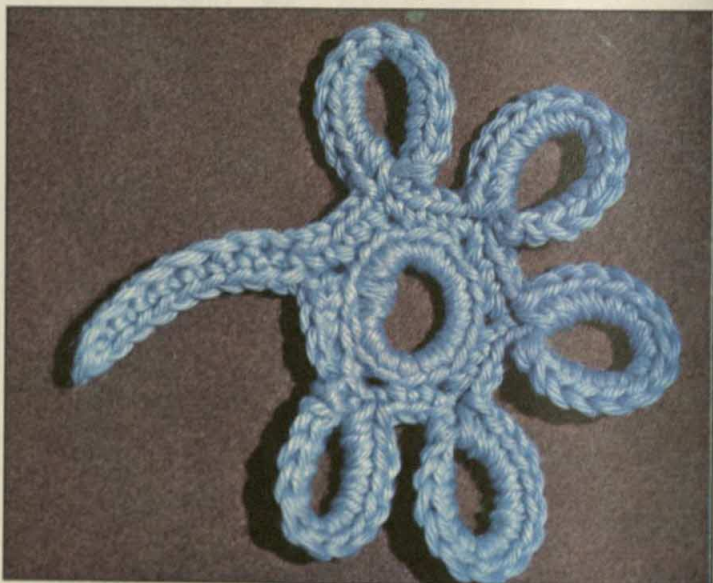
▼ Making a figure of eight



▼ Making a series of rings

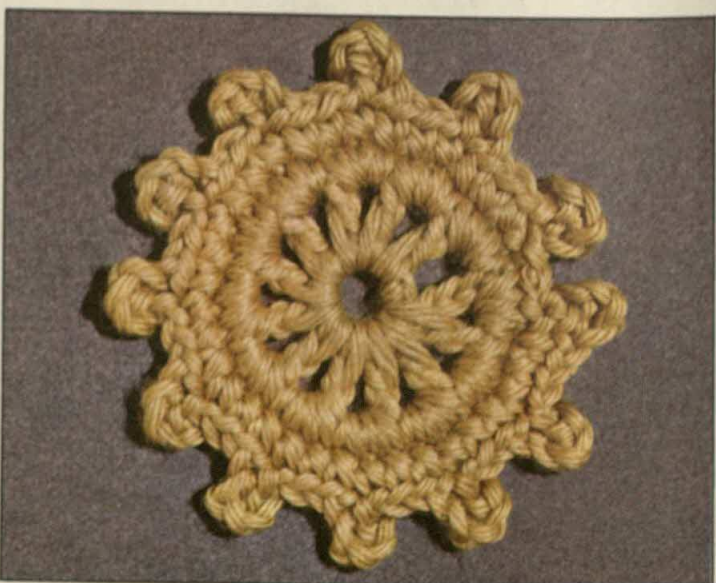


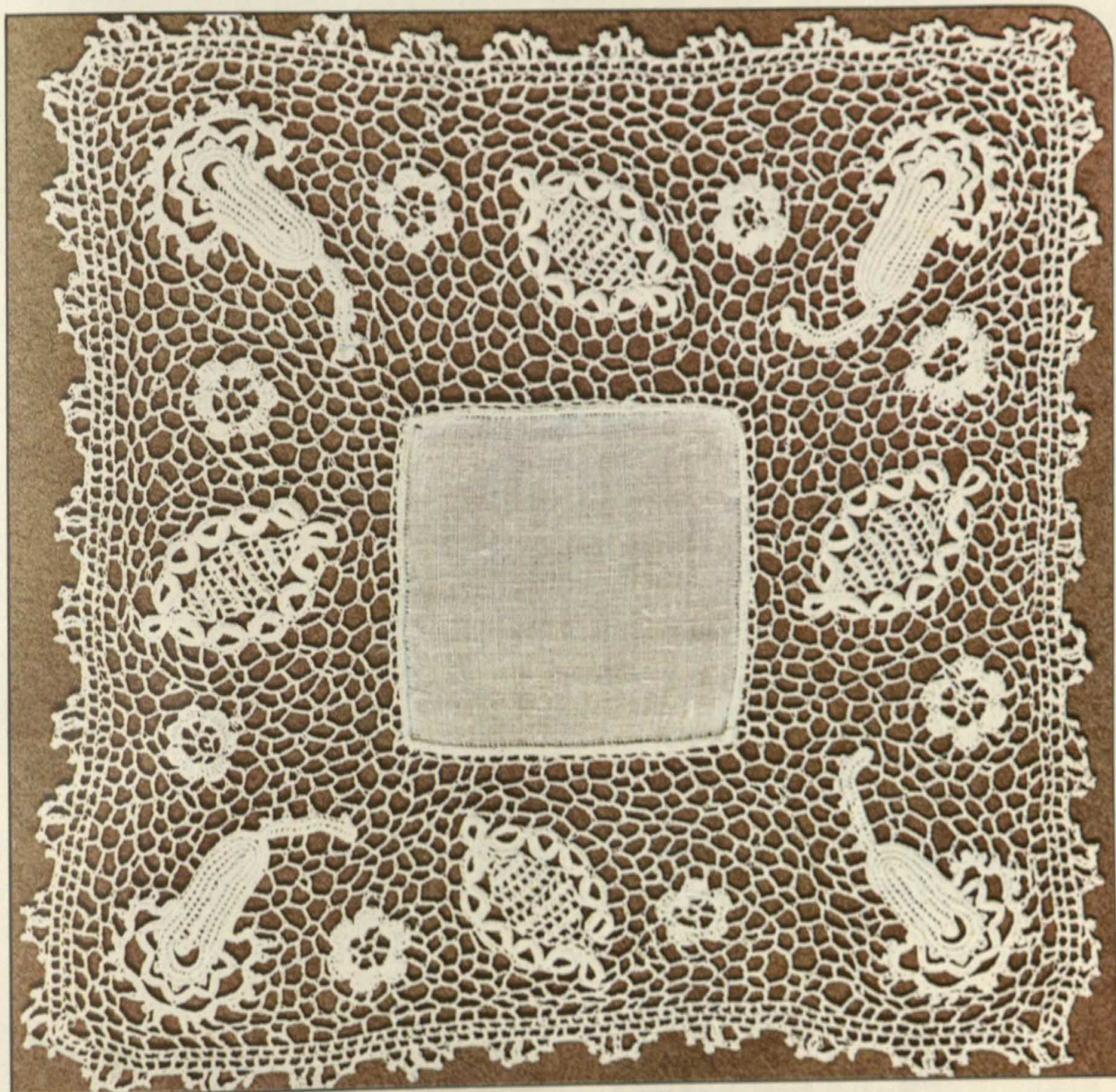
▲ Shamrock motif, simple to do and a pretty decoration



▲ Five ring motif

▼ Wheel motif





▲ An example of Irish crochet lace, worked to edge a linen square to make an attractive table centre

twice more joining each ring with a ss to base of previous ring. Fasten off. Make 12ch, work 1dc into 2nd ch from hook, then 1dc into each ch to end, to form stem. Join stem to base of rings with a ss. Fasten off.

Five ring motif

Work 10ch and join into a ring with a ss into 1st ch.

1st round. Work 18dc into ring. Join with a ss to 1st dc.

2nd round. Work 1dc into each of next 3dc picking up back loops only, *8ch, join into a ring with a ss into 1st ch, work 12 dc into ring just formed, 1dc into each of next 3dc in main ring picking up back loops only, rep from * 4 times more, (5 loops). Work

10ch to form stem, turn, 1dc into 2nd ch from hook, 1dc into each of next 8ch. Join to next dc in main ring with a ss. Fasten off.

Wheel motif

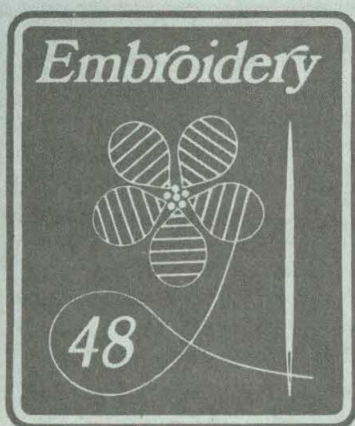
Work 4ch and join into a ring with a ss into 1st ch.

1st round. 4ch, (work 1tr, 1ch) into ring 11 times. Join with a ss into 3rd of first 4ch.

2nd round. 1ch, work 3dc into each 1ch loop between tr on previous round. Join with a ss into first 1ch.

3rd round. *5ch, join with a ss to 1st ch to form picot, 1dc into each of next 3dc, rep from * 11 times more. Join with a ss to base of 1st picot. Fasten off.

Norwegian style embroidery



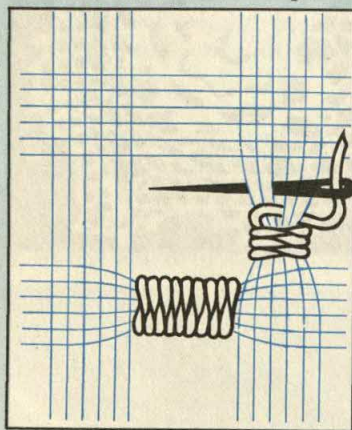
Hardanger embroidery comes from a district of that name in West Norway. Traditionally the embroidery was worked in white yarn on white fabric but modern designs have introduced colour. It is basically a drawn thread technique and is used to decorate either household linens or items of dress.

Hardanger is worked on hardanger fabric or fine linen with a precise even weave. Pearl cotton is the most suitable embroidery yarn but it is possible to substitute cotton a broder or stranded cotton. Two different thicknesses of pearl cotton are used, No.5 for the thick satin stitch blocks and the finer No.8 for the woven bars and fillings. The satin stitch surrounds the spaces are always worked first and this is best done in an embroidery frame. Working the spaces and drawing out the threads which is done without a frame is the second stage of working. Care must always be taken to count the fabric threads and the stitches worked with great accuracy.

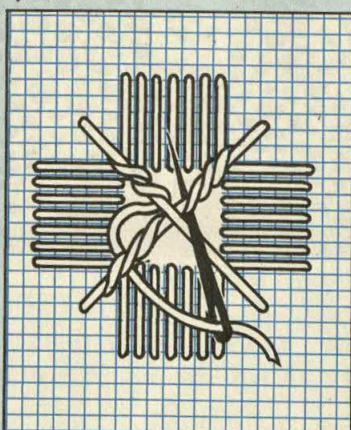
The stitches used

The filled-in areas are worked in satin stitch while needleweaving and cording is used for the bars and buttonhole stitch for edges. Four sided stitch is used for both straight and diagonal lines and as a filling stitch.

After the edges of the design have been completed the threads are then cut with very sharp scissors and drawn out, first in one direction and then in the other. The work can then be further decorated with bars with picots, or eyelets.



▲ Woven bars



▲ Four sided filling stitch

Hems and edges

There is a variety of ways to finish hems and edges depending on what the embroidery is to be used for. A hemstitched hem or a plain hem make strong edges for household linen while a buttonhole stitch worked round the edge and the fabric cut away makes a more delicate edge for clothing.

Trolley cloth

You will need

- ☐ 2 balls white pearl cotton No. 5
- ☐ 2 balls white pearl cotton No. 8
- ☐ $\frac{3}{4}$ yd 22in wide even weave linen or hardanger fabric with 29 threads to one inch.
- ☐ Tapestry needles sizes 20 and 24

Needles and yarn

Use No.5 pearl cotton for all satin stitch with tapestry needle size 20. For the rest of the embroidery use pearl cotton No. 8 with tapestry needle size 24.

Working the design

Mark the centre of the fabric both ways with lines of tacking stitches. Begin the embroidery from the point where the tacking stitches cross and work the quarter of the design as given, following the chart overleaf.

The chart gives a little more than one quarter of the design and the arrows indicate the centre to be marked with tacking threads. The chart also shows the arrangement of the stitches on the fabric threads which are represented by the background lines.

Work all the satin stitch blocks before cutting the threads. Six threads are cut and withdrawn each way from the sections shown blank. Woven bars are then worked over the loose threads on the large areas and the fillings worked last.

Work the three other quarters of the design to correspond. Press the embroidery when completed on the wrong side. Trim the fabric to $17\frac{1}{2}$ inches by $25\frac{1}{2}$ inches, turn back $\frac{1}{2}$ inch hem, mitre the corners and stitch.

Woven bars

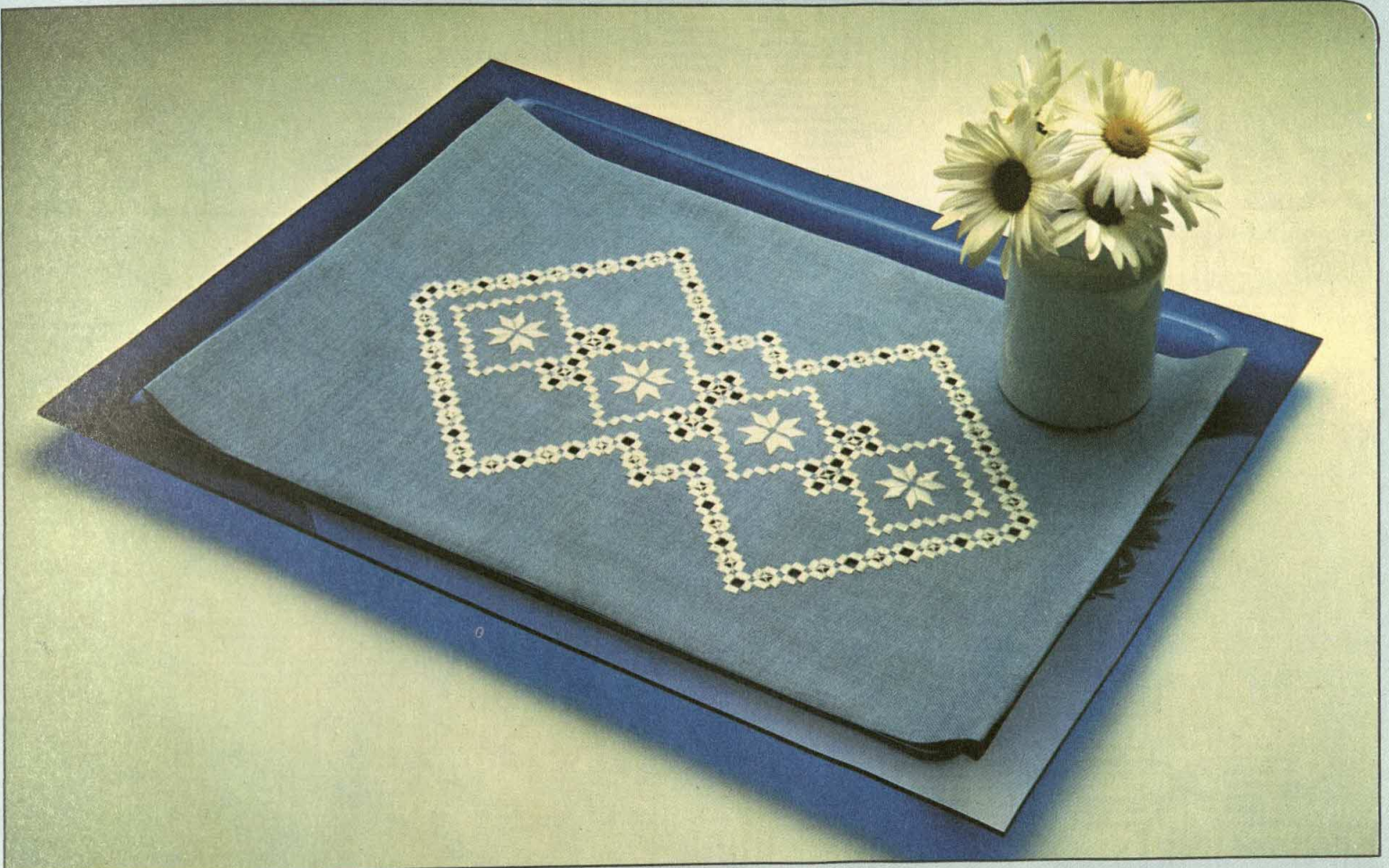
These are worked over the loose threads of the fabric remaining after the other threads have been withdrawn. Weave the needle over and under three threads until the loose threads are completely covered. When passing from one bar to another take care that the passing yarn is hidden behind the fabric.

Four sided filling stitch

Two twisted bars are worked by carrying the yarn diagonally across the space, entering the fabric and twisting the yarn over the first threads back to the starting point. The twisting of the second bar is taken only to the centre. Then pass the yarn over and under the bars twice in a circular motion, then under and over twice. Finally complete the other half of the second bar.

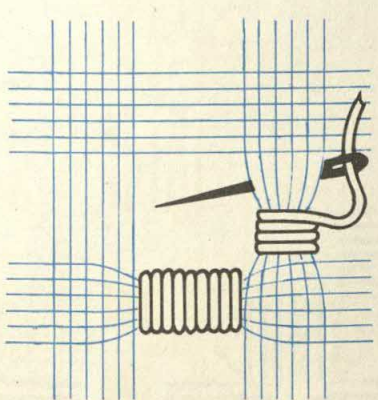
▼ Detail of trolley cloth embroidery





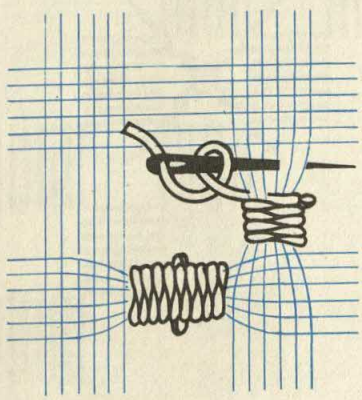
▲ A charming Hardanger cloth to grace a trolley or a tray

Stitch Library



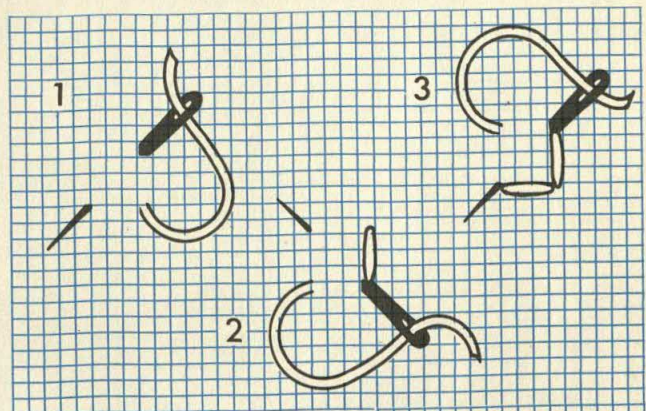
Cording

Withdraw the number of threads required from the fabric and separate the loose threads into bars by overcasting firmly over these threads as many times as required to cover the groups of threads completely.



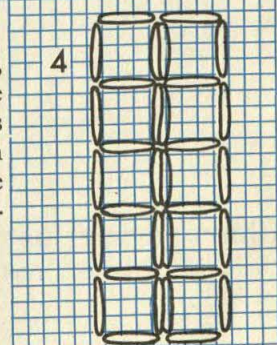
Woven bars with simple picot

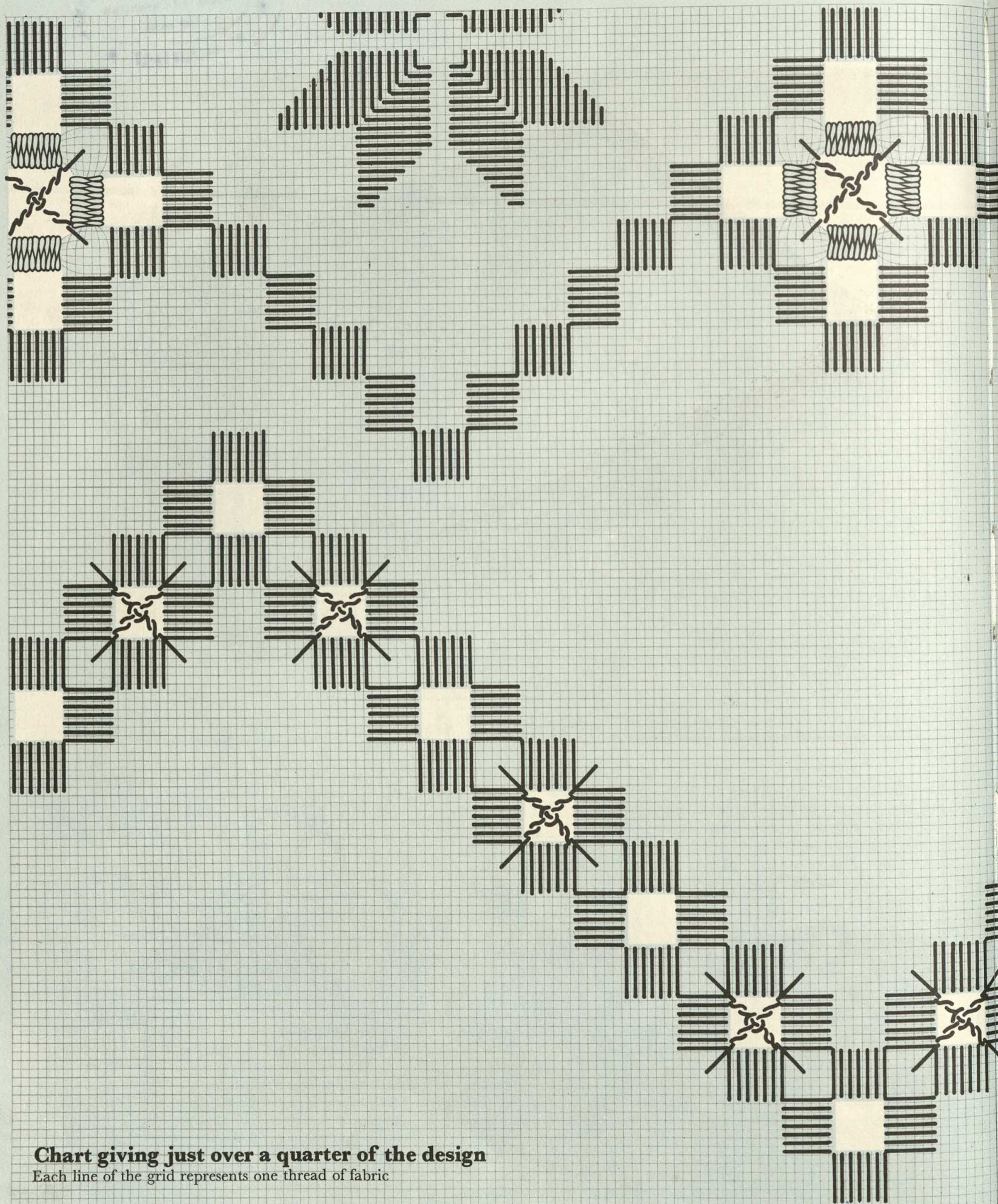
Work as for woven bars but half way along the weaving work a picot with each half of the next stitch. This is done by twisting the thread once round the needle before inserting the needle between the loose threads in the usual way. Complete the bar.



Four sided stitch

Working from right to left, form squares as shown in the diagrams, pulling the stitches firmly. For a filling stitch turn the fabric at the end of the row so that you are still working from right to left.

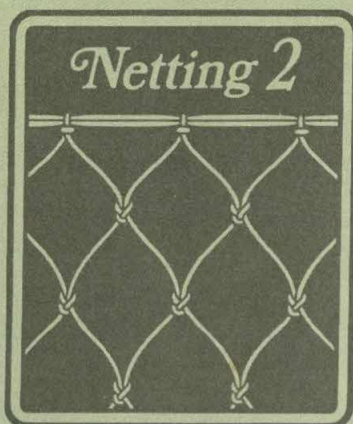






Centre

Netting goes square



Once you have mastered the craft of netting, one of the simplest things to make is a shopping bag. Making square mesh net involves a slightly different technique and is useful for garden nets, car luggage racks, cat nets for prams, for mending tennis nets, and for embroidery.

Bottle bag

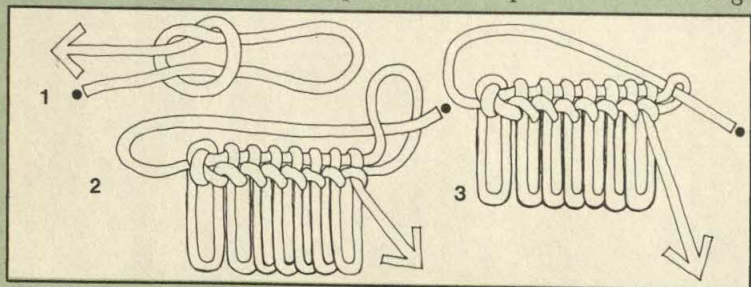
You will need

- ☐ 1 medium needle
- ☐ 2 7yd lengths medium string
- ☐ 2in mesh stick
- ☐ Button toggle

To cast on

Bags are made by starting with a grommet. This is a ring of string which forms the base on which the bag is made by netting rows of circular netting and using the tail to carry the working string to the new level for each successive round.

Run about 4 feet of string off the needle and form a slip knot at least 40 inches from the end of the string, making certain that the knot slides on the tail and not the working string. The tail should be 30 inches long and the loop above the slip knot 4 inches long.



▲ 1. Formation of a slip knot; 2. Reduce foundation loop to nothing by pulling point just before first knot; 3. Form grommet by pulling the tail

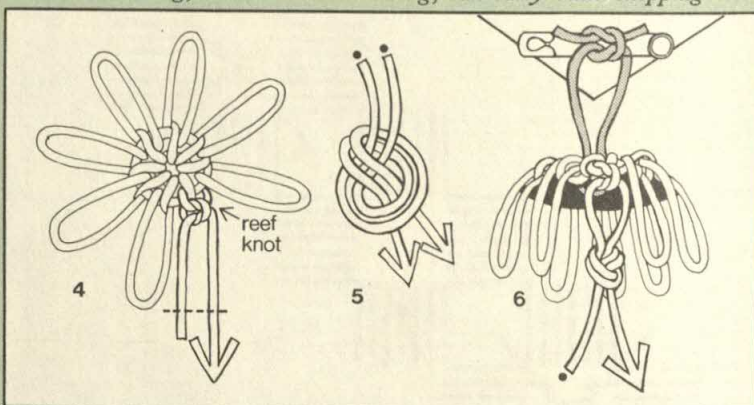
Pin the loop to the working base so that it can be used as a foundation loop. Keep the tail to the left of the working string. Cast on 7 loops over the mesh stick, counting the loops at the bottom of the mesh stick and not the knots.

Remove the mesh stick and tuck the tail through what is left of the foundation loop. Taking care not to withdraw the tail, pull at the point just before the first knot made and reduce the foundation loop to nothing.

Next, pull the tail itself and draw the whole piece into its grommet shape. Make it secure by tying the tail and working string in a reef knot (left over right, right over left) close up to the other knots. Pin out the grommet into its flower shape with each loop evenly spaced. Use the tail and working string to make an additional (8th)



▲ The bottle bag, in thin or thick string, can carry other shopping too



▲ 4. Measuring the tail and working string for the final loop; 5. Formation of a double overhand knot; 6. The grommet suspended from the toggle

loop the same size as all the other loops. To do this, lay the tail and the working string together alongside either of the neighbouring loops and make the point on them level with the base of the neighbouring loop. At this point tie the tail and working string in a double overhand knot. This is how, at the end of each row, the tail is used to carry working string to the new level for next row. Thread the string of the toggle through the centre of the grommet and pin it to the working base, so that it can rotate as you work round on each row. Place the working string on the right of the tail ready for meshing to the right.

1st row Mesh round in the usual way but remove the mesh stick after three meshes. Take care to mesh each loop in proper sequence and to take any twist from the loops.

After meshing the last loop, measure the tail and the working string with the neighbouring mesh and tie in a double overhand knot as before.

Repeat this row five times more, finishing each round with the usual double overhand knot. After the last double overhand knot, which must be particularly firm, cut off only the tail but leave the working string attached. This will be used to start the handle.

Handles

These are made by catching up two of the meshes for each end of a handle and thickening them by binding them together with half hitching.

1st handle Take the string already attached to the last double overhand knot to a point about 6 inches away and back through the next mesh to the right of the double overhand knot, and fasten it there with a netting knot. Return the string along the handle loop just made and through the next mesh to the left of the double overhand knot and fasten there with a netting knot.

This time, instead of returning the string round the handle loop, begin half hitching about half way up the handle. This is done by an alternately over and under process. Take the working string over and right round the two strands of the handle and under the working string itself. Pull tight. Next, take the working string under and right round the two strands and under the working string itself. Pull tight and close up to the previous half hitch.

Continue alternately over and under, easing each half hitch close to the previous one and taking care to seat all the hitching neatly in a straight line on the outside of the handle. Work round the handle until level with the beginning of the hitching. Take the string from the last half hitch through the second mesh to the right of the double overhand knot, and fasten it there with a netting knot. Cut off fairly short.

Second handle The remaining four meshes are used for the second handle. Mesh the working string to a mesh next to the completed side, take the string round in a loop equal to the first one and knot it into the mesh next to the other side of the completed handle. Take the string along the handle loop again and knot into the mesh next to the first mesh used for the second handle. Complete with half hitching to match the first handle and fasten off in the only remaining mesh.

Square mesh netting

This type of netting produces its own straight re-inforced selvedge and is made so that the meshes hang square instead of in diamond shape. This is done by a pattern of increases and decreases, but still using the same knot and mesh stick. The work is made from a corner and progresses diagonally.

You will need

- ☐ 1 medium needle
- ☐ 1½in mesh stick
- ☐ 12yds medium string

Casting on

Make a 3 inch loop in separate string as a foundation loop and pin it to the working base. Leaving a 3 inch tail, attach the working string to the foundation loop with a netting knot.

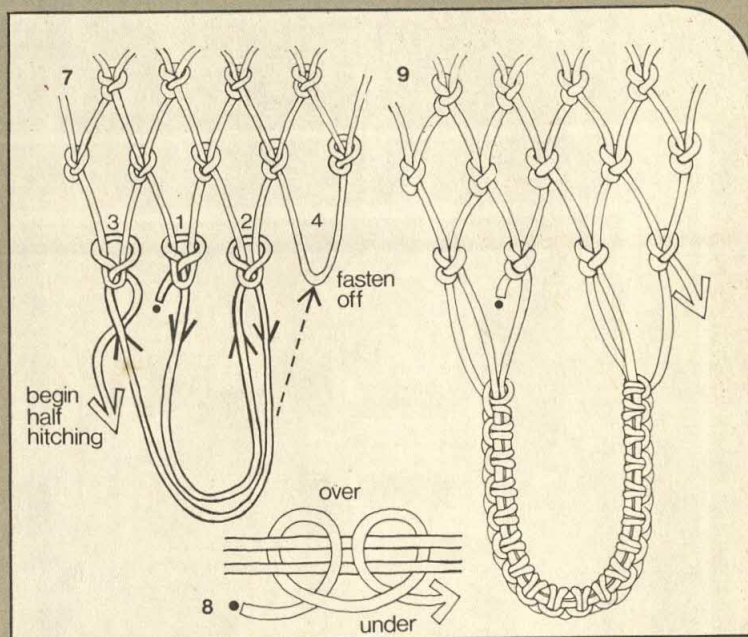
1st row Make two loops over the mesh stick and into the foundation loop. Remove the mesh stick and turn the work so that the next row can be worked from left to right.

2nd row Mesh into the first loop and increase by meshing twice in to the second loop (3 meshes). If you open out the work at this point you will see the first complete square mesh, and at each side the double string of the selvedge which will make the side of the end meshes of the next row.

3rd-5th rows Mesh into each loop, increasing in the last loop of each row (6 meshes).

Turning the corner

The corner is turned when one more row has been worked than the number of squares required (ie having worked five rows before



▲ 7. The formation of the handle base; 8. The over and under movement of a half hitch; 9. The half hitching completed on the handle

turning the corner there will be four squares across the top of the net). The corner is turned by meshing all except the last two meshes and decreasing by meshing the last two together (5 meshes).

Lengthening

The net can be continued indefinitely by increasing at the end of alternate rows and decreasing at the end of the other rows. This develops the net diagonally, the increases further increasing the long side and decreases forming the opposite side.

Next row Mesh into each loop, increasing in the last one (6 meshes).

Next row Mesh all except the last two meshes and decrease by meshing the last two together (5 meshes).

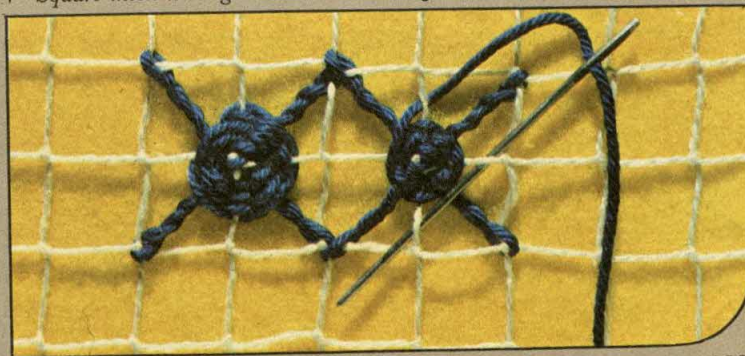
Continue in this fashion until the long side is one mesh longer than the required length. It is at this point that the last corner is turned.

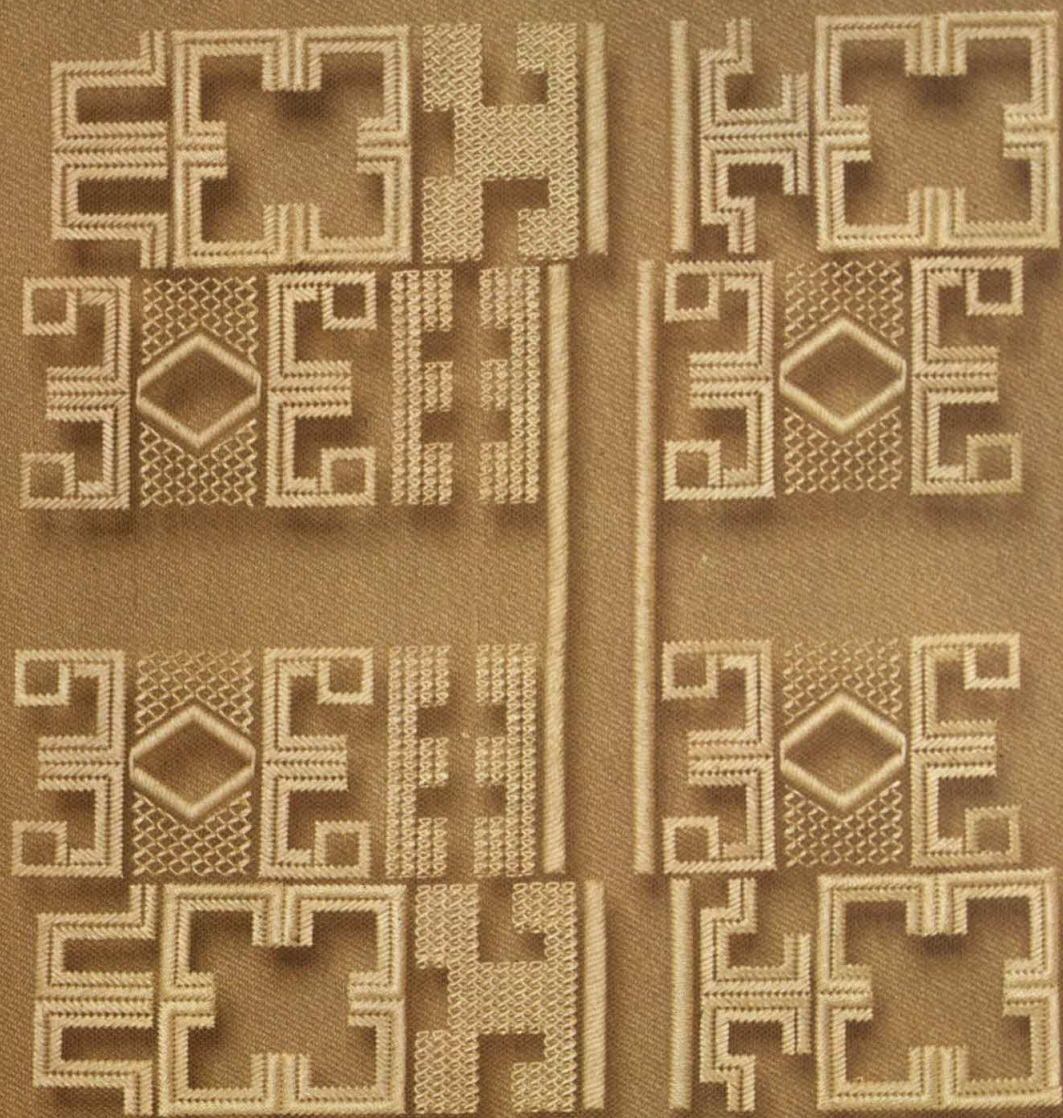
Turning the last corner and finishing off

Decrease at the end of every row until only two meshes remain. Finish off by tying these two together with a netting knot but without making the normal mesh round the mesh stick. Remove the beginning of the net from the foundation loop and with the 3 inch tail, tie together the first two loops with a netting knot as for the last two.

If the net is to be used for embroidery then the size of the squares can be changed according to what is required by altering the size of the mesh stick.

▼ Square mesh netting which can be used for decorative embroidery



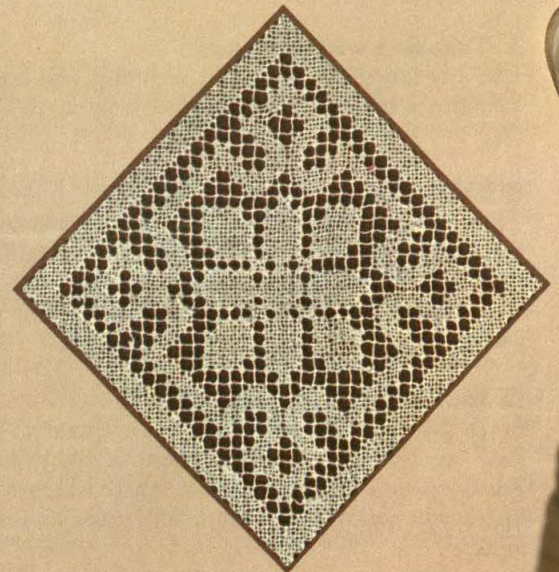




Gracious embroidery

In almost every part of the world generations of women have handed on traditional patterns of embroidery on light and airy fabrics, producing a wide variety of different types of laces. Two different aspects of this lovely embroidery are shown here. The framed panel is a modern interpretation of embroidery on tulle, designed and made by Gaia Gibbard. Simple symmetrical shapes, looking rather like keys, make up the pleasing pattern of this composition, and the method used for mounting and framing is an important feature of this design. The tulle has been fitted to the frame so that there is a 2 inch space between the tulle and the background. Light, catching the pattern from different angles, throws shadows on to the background giving an effect of movement to the embroidery. The traditional lace on this page is an embroidery on net called Modano lace. The design is typical of Cluny filet where the patterns are worked solely in linen stitch, giving a contrasting effect to the finished lace.

Collector's Piece





Trouser pattern conversions

To keep you in line with the changing shapes in fashion, Golden Hands has set to work on the basic trousers from the Pattern Pack and shows you how simple it is to adapt the pattern to a variety of trouser shapes. You can then add your own ideas to each style, such as pockets in the side-seams or patch pockets for a more sporty look.

The fastening, too, can be changed from Centre Front to side-seam or Centre Back and, if you choose stretchy jersey for your trousers, you can dispense with an opening altogether. To do this leave out the darts and add extra seam allowance at the waist edge to make a casing for a band of elastic. Nothing could be simpler.

This chapter gives all the patterns for the trouser conversions sketched on this page together with suitable fabrics for the individual styles. The making up instructions follow in the next chapter.

Suitable fabrics

Trousers can, of course, be made up in just about every conceivable fabric, but the shape of the trousers is a most important consideration when choosing the cloth. Here is a list of suitable fabrics, taken for each conversion in turn, giving you a guide to the qualities to look out for rather than naming the fabric itself. This is done because these qualities are found in so many different types of fabric.

A. Trousers with turn-ups

Use any fabric which tailors well and will hold a crease, such as the fabrics suggested for the basic trousers in Dressmaking chapter 36.

B. Flared trousers

These trousers have no creases and can therefore be made in most soft fabrics. On the other hand they will also look stunning in stiff fabrics, like brocade, which will hold out the fullness.

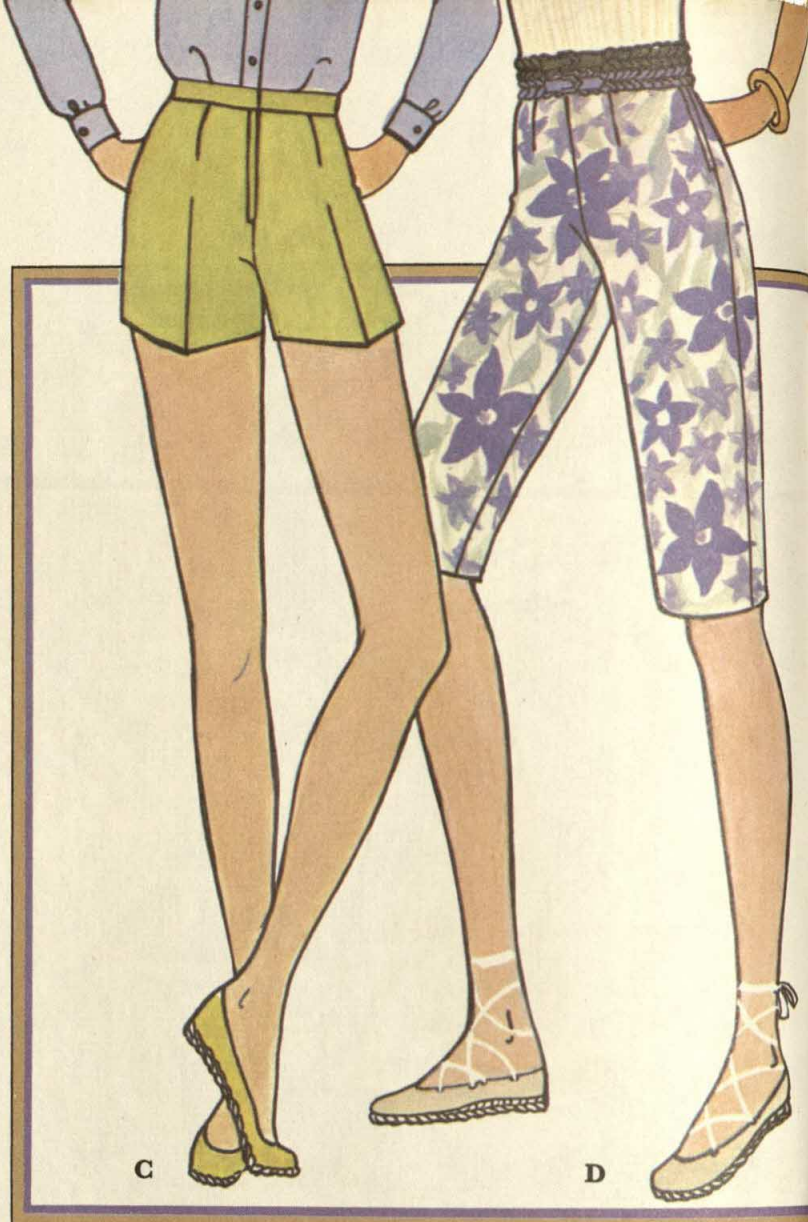
If you use a very fine fabric make sure that you cut the pattern really wide to prevent strain on the seams.

C. Shorts

Since the seams in fitted shorts have to bear a lot of strain make sure that the fabric you choose is quite firmly woven, even if it is soft. For crisp tailored shorts use a fabric which will hold the creases, but if you make them very brief jerseys and other soft fabrics are ideal.

D. Bermudas

True bermuda shorts are for sunshine wear and should therefore be made in firmly woven printed cottons. But for an eye-catching



▲ The trouser conversions from left to right: **C**, shorts; **D**, bermudas

effect make bermuda shorts to go with a long button-through skirt in a firmly woven silk for evening wear.

E. Cossacks and knickerbockers

The most suitable fabrics are soft tweeds, knitted or jersey fabrics. These give you a soft fullness and most of them are sufficiently crease resistant to avoid collapse.

F. Gaucho pants

This is a type of pants-skirt, and your fabric choice depends on the look you want to achieve.

If you want to retain the true gaucho peasant look and the originality of the garment use a coarse-weave fabric. However, if you want a more skirt-like or tailored appearance they can be made in other fabrics, such as the tailoring fabrics mentioned for the turn-ups conversion A.

A word of caution when buying fabrics for gaucho pants—they look very ugly when they lose their shape, so make quite sure that the fabric you choose is crease resistant.

The pattern

It is best to make a separate pattern for each conversion. So if you want to make a trouser wardrobe have plenty of paper available for pattern making.

For each conversion you are going to make first copy the basic trouser pattern shape including any necessary alterations as shown in Dressmaking chapter 36.

Copy the pattern full length for the long trousers and up to the



E, knickerbockers; **A**, trousers with turn-ups; **F**, gaucho pants and **B**, flared trousers showing the full flare version

knee if you are intending to make one of the short styles.

A. Trousers with turn-ups

Straighten the trouser legs from just below the knee to the hem (figure 1).

Calculate the depth of the turn-up. This depends on the thickness of the fabric you are using; make it $1\frac{1}{2}$ inches for a fine fabric and 2 inches for a heavy or bulky fabric as heavy fabric tends to create roll rather than a fold if the turn-up is too narrow.

Mark out the roll lines for the turn-ups as follows: one turn-up depth between hem line and first roll line, one depth plus $\frac{1}{4}$ inch between first and second roll line, and then add the hem allowance, which should be just slightly less than the depth of the turn-ups. Mark the roll lines on both Back and Front pattern pieces and continue the crease lines to the bottom.

Write "hem allowance" on the pattern to avoid confusion when cutting.

B. Flared trousers

The pattern can be made for a hem flare, full flare, and a very full flare. For all versions make sure that you add enough length because flared trousers look best when they are really long.

Hem flare. For a hem line flare start the flare at knee level (figure 2).

Full flare. First decide on how wide you want the trouser legs to be. Then straighten the inside leg-seams by drawing a straight line from the end of the Back and Front crutch-seams to the hem (figure 3). This line should run parallel to the straight of the grain or crease line.

Add the rest of the required width to the outside leg-seams, starting

to extend them from hip level down as shown.

Very full flare. If you want the trousers to be exceptionally full you can also add more width to the inside leg-seam. But for very full trousers it is also necessary to add a little more ease to the crutch-seams (see detail figure 3), because a tightly fitting crutch causes the full trouser legs to flap and not move easily with the movement of the body.

C. Shorts

Draw a straight line across the pattern 2 inches below the crutch-seam (figure 4). Then decide on the shape of the shorts, whether you want them straight across the legs or tapered up towards the outside leg-seams.

If you like them tapered raise the straight line at the side-seam about $1\frac{1}{2}$ inches and connect this to the point 2 inches below the crutch-seam as shown by the dash line on the diagram.

Because the hem allowance for both versions has to be shaped (figure 5) you will need to include it on the pattern. So add 1 inch hem allowance below the line on both pattern pieces. To shape the hem allowance correctly turn the hem allowance under the pattern, folding along the hem line, and pin it firmly in position. Then cut out the shorts pattern, cutting through the hem allowance turned under hem allowance at the side-seams. Unpin the hem allowance and you will have cut the correct shape of the seam line through the hem.

Mark this area "hem allowance" on the pattern to avoid confusion when cutting.

D. Bermudas

To determine the correct length for bermuda shorts measure

length of your thighs from just above the knee where the leg bends. Also measure the circumference of the leg at this point.

Draw a straight line across the pattern to the measurement of the leg (figure 6), and to make the shorts fit your legs closely taper the inside and outside leg-seams equally into the hem line on both Back and Front pattern pieces as shown so that they add up to your leg width measurement plus 2 inches for ease.

Here, as for the shorts C, the hem allowance needs to be added to the pattern and shaped at the seams, so follow the previous instructions for doing so.

E. Cossacks and knickerbockers

To be really smart these trousers should fit quite close around the hips and upper thighs, with the fullness starting halfway between hip line and knee and caught in at a length of your own choosing. Draw a straight line across the pattern about 3 to 4 inches below the crutch (figure 7).

Measure the length you want the trousers to be and draw a straight line across the pattern to this measurement. Then straighten each leg-seam between these straight lines, starting at the top and continuing the width all the way down as shown.

The fullness at the bottom can be caught in with elastic, for the cossacks, or with buttoned cuffs for the knickerbockers.

For the elastic casing pattern draw a rectangle $\frac{3}{4}$ inches wide to the length of the trouser hem edge. On the pattern mark the length to be cut on the cross of the fabric.

If you want cuffs make a pattern for them as shown (figure 8). First measure round your leg where you want the trousers to end. Then make the pattern 2 inches wide to this length plus 2 inches for ease and 2 inches for a wrap. 1 inch of the wrap goes to each end. This will give you a cuff 1 inch wide.

On the top half of the cuff pattern mark the buttonhole position 1 inch in from the end and $\frac{1}{2}$ inch down from upper edge. Mark the pattern to be cut on the straight grain of the fabric.

Here's a good tip if you intend to wear short boots. Dispense with the cuffs, buy a pair of stretch socks and sew the ends of the trouser legs to the tops of the socks, which will keep them firmly in place.

F. Gaucho pants

Gaucho pants are really only short flared trousers, but they should not be so wide that they hang in folds.

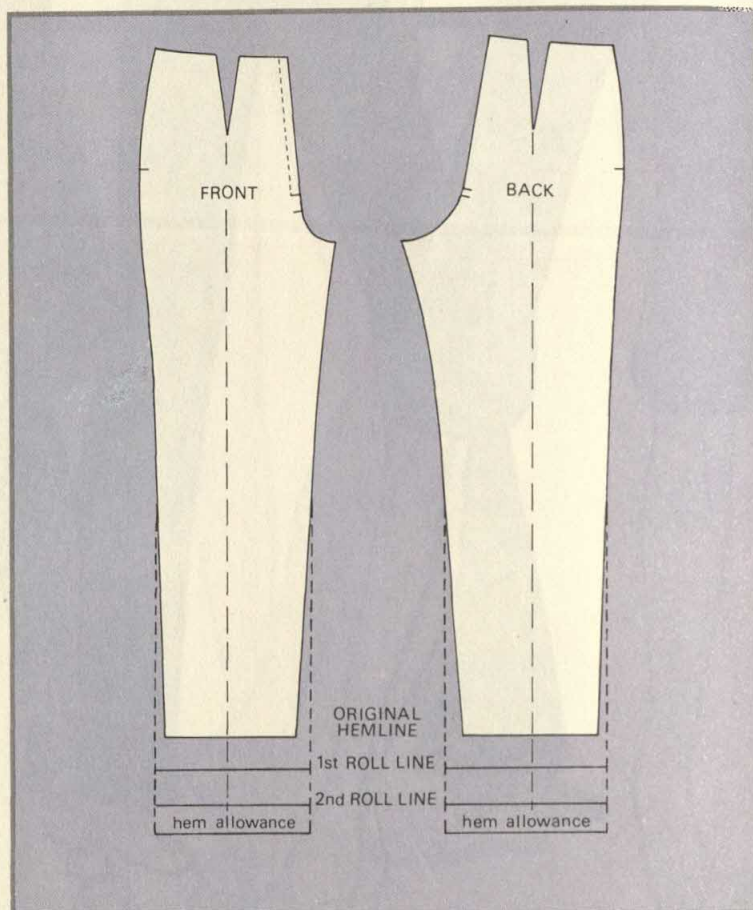
So straighten the inside leg-seam and add flare only to the outside leg-seam so that the finished trousers hang in a nice round flare. Make them about 35 to 40 inches round each leg (figure 9). The length is something of a personal choice, so decide on the length you want them and shorten the pattern accordingly.

Yardage and cutting out

You can follow the basic layout guide for most of the trouser conversions, with the exception of the flared styles. For those and to work out the yardage for all, follow the tips given in Dressmaking chapter 46 for making your own layouts.

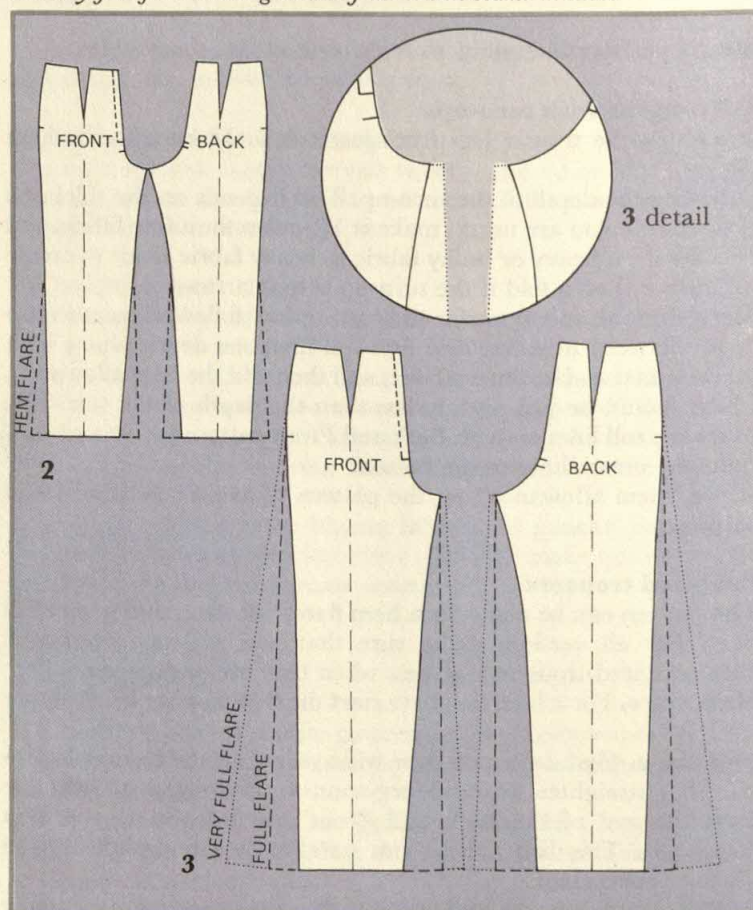
The Golden Hands trouser pattern has no seam allowance so remember to add $\frac{3}{4}$ inch seam allowance all round. Also remember to add hem allowance of at least 3 inches unless allowance has been included on the pattern as in conversions A, C and D.

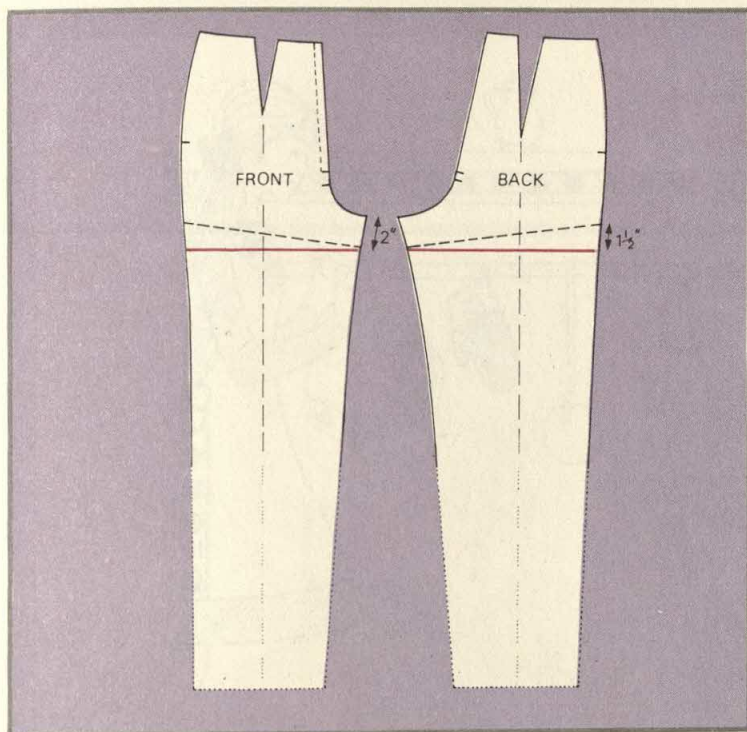
Before cutting your trousers remember that the pattern has ease built in to suit ordinary thicknesses of fabric. If you use extra thick fabric it becomes essential with trouser cutting that the ease be slightly increased. This is done by simply cutting slightly more seam allowance then, when you mark round the pattern on the fabric, remember to add on the additional ease. This can then be adjusted at the fitting.



▲ 1. Pattern for conversion A, trousers with turn-ups

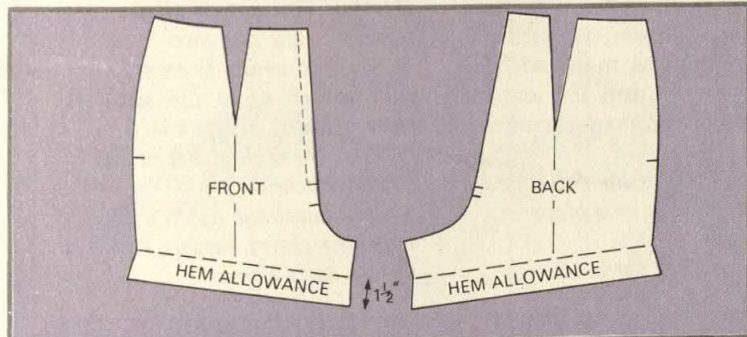
▼ Patterns for conversion B, flared trousers 2. Hem flare 3. Full flare and very full flare showing detail of the crutch-seams extended



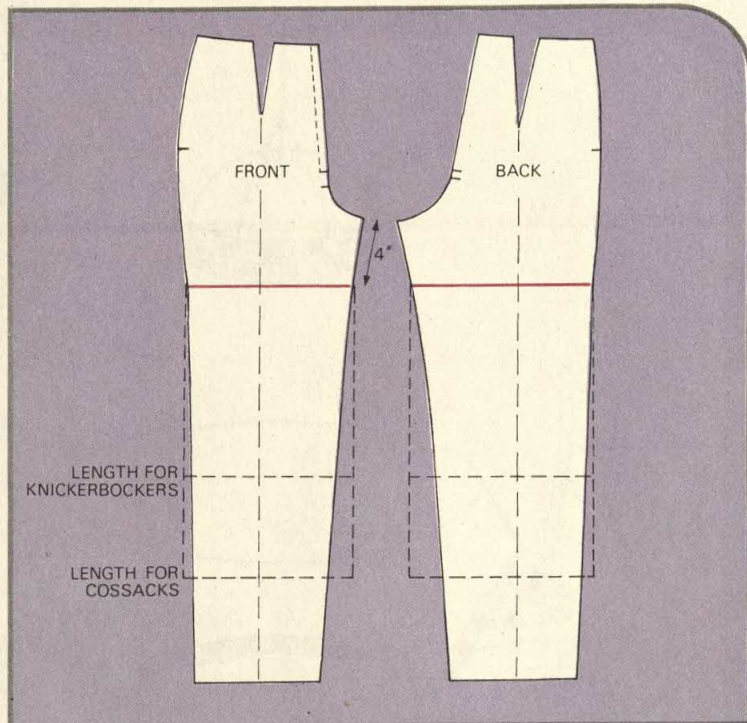
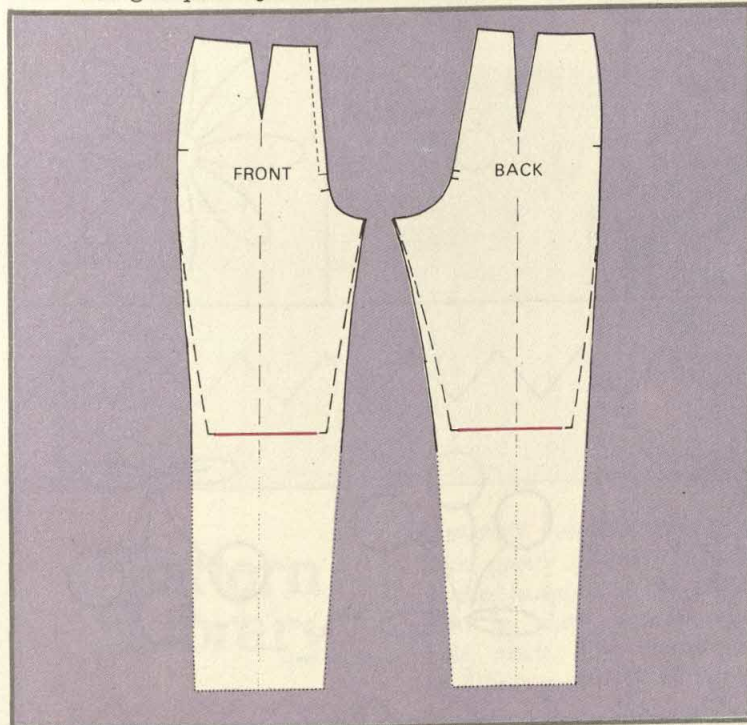


▲ 4. Making the pattern for conversion C, shorts

▼ 5. Finished pattern for the shorts showing the shaped hem allowance

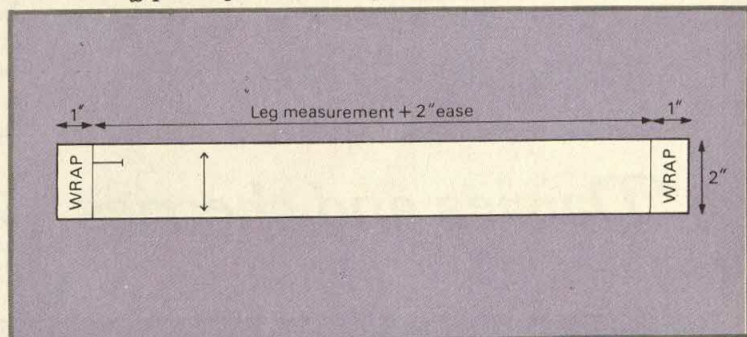


▼ 6. Making the pattern for conversion D, bermudas

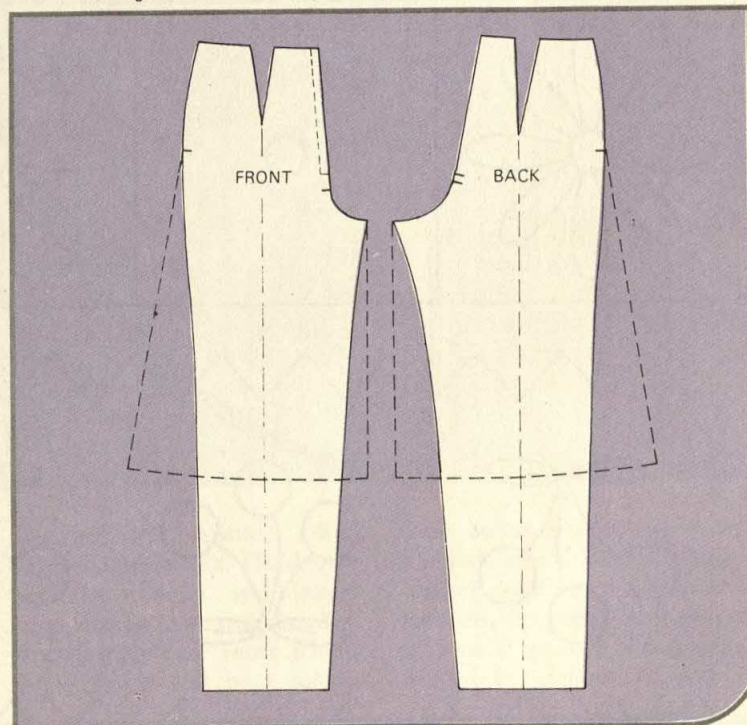


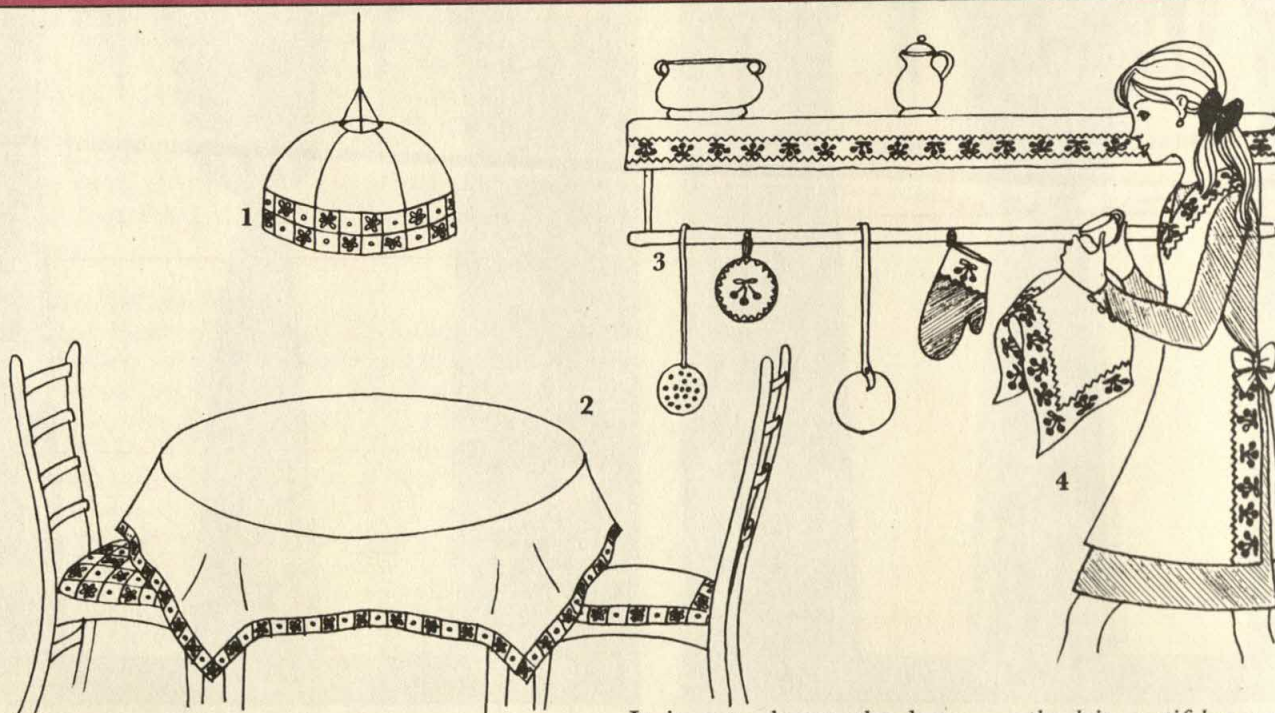
▲ 7. Pattern for conversion E, cossack pants or knickerbockers

▼ 8. The cuff pattern for the cossack pants or knickerbockers



▼ 9. Pattern for conversion F, gaucha pants





Furnishing Fashion Flair

Daisies and cherries

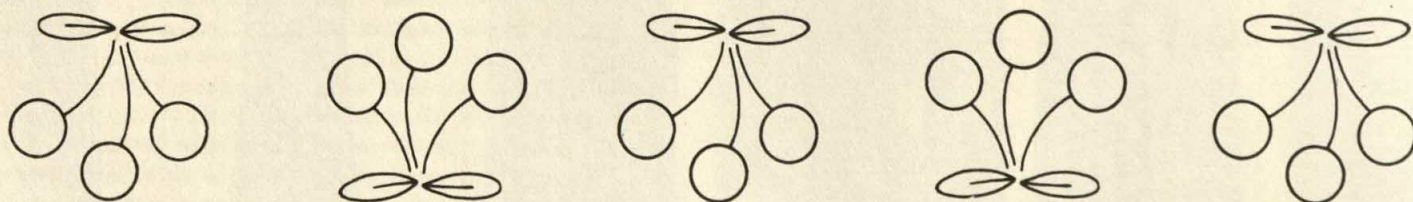
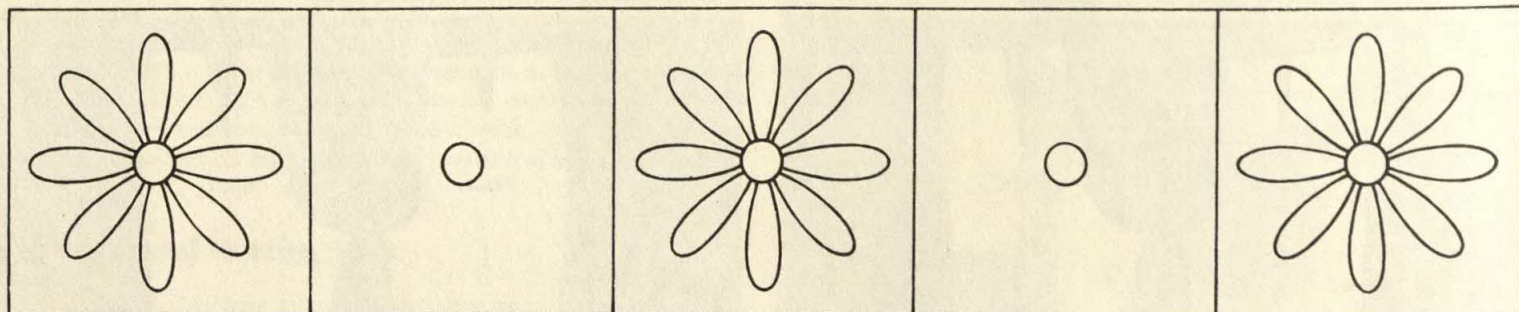
It is not always the large, time-consuming piece of embroidery which is the most striking. These two simple border designs make an effective decoration for use on household items or garments.

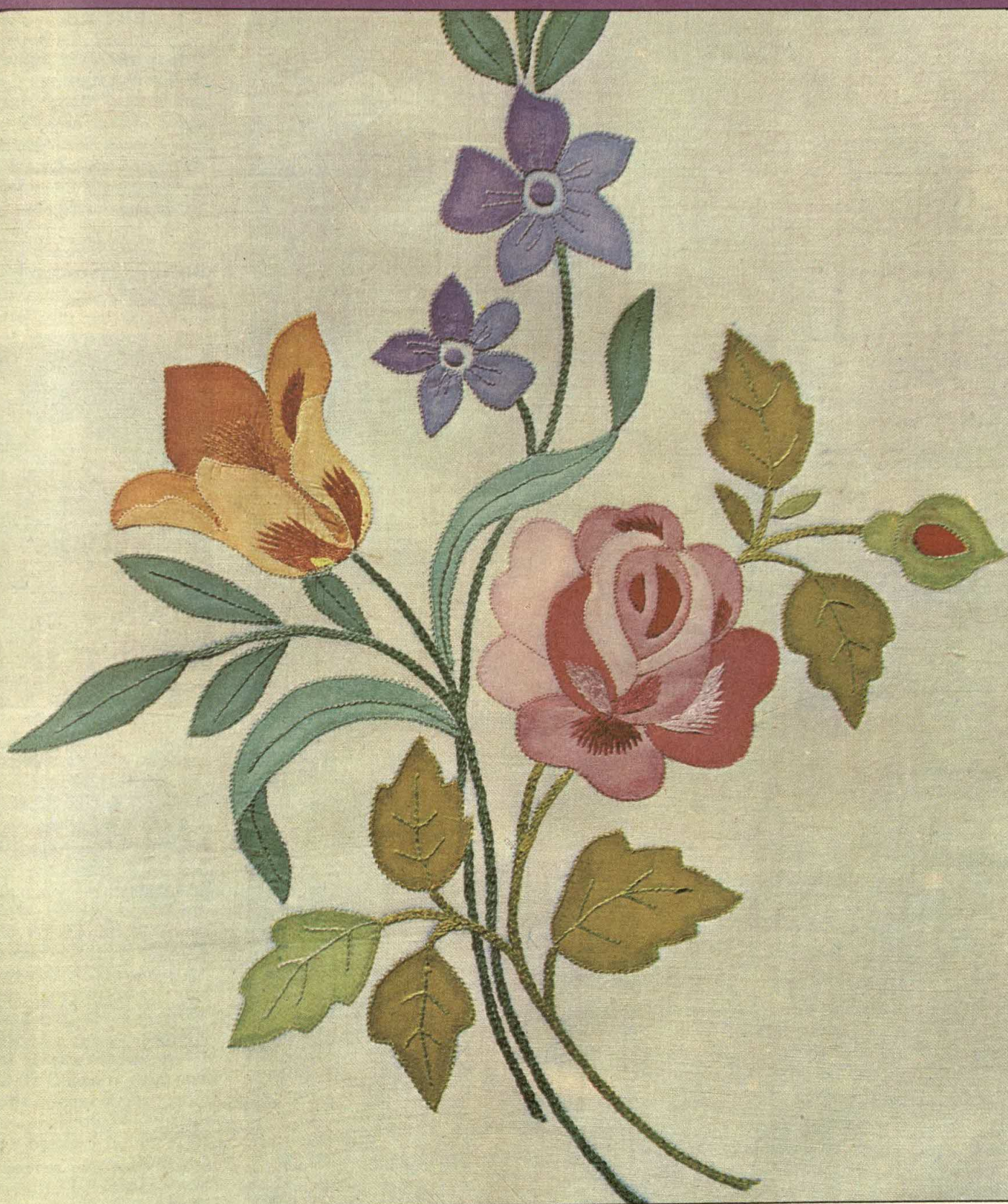
1. Two rows of the daisy border decorate an otherwise plain lampshade
2. A tablecloth bordered with

the daisy motif has a chair with a bordered seat cover to match. Another chair has an all over pattern on the seat cover

3. Shelf trimming is an old idea brought up to date with the cherry border. Single motifs decorate the oven gloves in this modern kitchen

4. Tea towel and apron with matching cherry borders brighten up the daily chores





Pattern Library

Summer bouquet appliqué
This pretty flower design is worked in appliqué, the shapes held in place with button-hole stitch. The clever use of different shades of fabric

creates a realistic, three dimensional effect. The details on the flowers and leaves are worked in stranded cotton using long and short stitch, stem stitch and back stitch.

The stems are double rows of chain stitch. Use the design actual size for table-cloth corners, bedroom cushions or a framed picture, or enlarge it for a fire screen.

Upon my sole-slipper socks!

Here is an original and useful way of practising knitting and shaping in rounds. With instructions for two different sizes, to fit a small or large foot, these slipper socks are warm, comfortable and colourful.

Sizes

Striped slipper socks. To fit size 5 or 6 slipper soles
Length from top to base of heel, 22in

Bobble trimmed slipper socks. To fit size 3 or 4 slipper soles
Length from top to base of heel, excluding cuff, 15in

Basic yarn tension

5½ sts and 7½ rows to 1in over st st worked on No.8 needles; 6 sts and 8 rows to 1in over st st worked on No.10 needles

Materials shown here

Patons Double Knitting
Striped slipper socks. Two balls each of red, green, blue, orange and yellow
Slipper soles 5 or 6

Bobble trimmed slipper socks. 8 balls
Slipper soles size 3 or 4
One set of 4 No.10 needles pointed at both ends
Reel of shirring elastic

Striped slipper sock

Using set of 4 No.10 needles and blue cast on 77 sts, 28 on 1st needle, 21 on second needle and 28 on third needle.
1st round *P1, K5, P1, rep from * to end of round.



▲ Detail of striped version

Rep this round 7 times more.

Next round Using green, K to end.

Using green, rep 1st round 7 times more.

Next round Using red, K to end.

Using red, rep 1st round 7 times more.

Next round Using orange, K to end.

Using orange, rep 1st round 7 times more.

Next round Using yellow, K to end.

Using yellow, rep 1st round 7 times more.

These 40 rounds form striped patt, noting that 1st round with new colour is always K to end.

Continue in patt until work measures 5½in from beg.

Next round *P1, K2, K2 tog, K1, P1, rep from * to end. 66 sts.

Continue in striped sequence, working rib as now set until work measures 13½in from beg.

Shape leg

Next round Work 1, sl 1, K1, pssso, work to last 3 sts, K2 tog, work 1.

Work 4 rounds without shaping.

Rep last 5 rounds 5 times more. 54 sts.

Continue in patt until work measures 20½in from beg.

Divide for heel

Work across 13 sts, sl last 13 sts of round on to other end of same needle, making 26 sts for heel, divide rem sts onto 2 needles and leave for instep.

Keeping striped sequence correct work heel in rows.

1st row Sl 1, P to end.

2nd row Sl 1, K to end.

Rep these 2 rows 6 times more. Cast off.

Sl all instep sts on to 1 needle.

With RS of work facing and keeping striped sequence correct, K up 10 sts from side of heel, rib across instep sts, K up 10 sts from other side of heel. 48 sts.

Work in rows for remainder of sock.

Shape instep

1st row P7, P2 tog tbl, P1, rib 28 sts, P1, P2 tog, P to end.

2nd row K9, rib 28 sts, K9.

3rd row P6, P2 tog tbl, P1, rib 28 sts, P1, P2 tog, P to end.

4th row K8, rib 28 sts, K8. Continue to dec in this way on every alt row until 34 sts rem, ending with a RS row.

Next row P2 tog tbl, P1, rib 28 sts, P1, P2 tog.

Next row K2, rib 28 sts, K2.

Next row P2, rib 28 sts, P2. Keeping striped sequence correct, rep last 2 rows until work measures 7in from where sts were picked up at heel, ending with a WS row.

Shape toe

1st row K1, sl 1, K1, pssso, rib to last 3 sts, K2 tog, K1.

2nd row P2, rib to last 2 sts, P2.

Rep last 2 rows until 14 sts rem, ending with a WS row. Cast off.

To make up

Press lightly under a damp cloth with a warm iron. Sew sock to slipper sole, using zigzag stitch. Thread 4 rows shirring elastic inside top edge of each leg, on WS of work, using a blunt ended wool needle and running stitches.

Bobble trimmed slipper sock



▲ Detail of bobble version

Using set of 4 No.10 needles cast on 64 sts, 22 on 1st needle, 20 on 2nd needle and 22 on 3rd needle.

1st round *P1, K3, rep from * to end of round.

2nd round As 1st.

3rd round *P1, K1, make bobble by K1, P1, K1, P1, K1 all into next st, turn and K5, turn and P5, turn and K5, turn and P5 tog—called MB—, K1, rep from * to end of round.

4th to 8th rounds As 1st.

Rep last 6 rounds 3 times more then 3rd round once, then 1st round twice.

Next round P to end to mark fold line of cuff.

Work 1½in K1, P1 rib. Turn work inside out to reverse fabric.

Work in rib as given for 1st round until work measures 3½in from fold line.

Next round (P1, K3) 4 times, (P1, K1, MB, K1) twice, (P1, K3) 4 times, (P1, K1, MB, K1) twice,

(P1, K3) 4 times.

Last round sets position of bobble panels and these are worked on every 6th round as given for cuff.

Shape leg

Next round P1, sl 1, K1, pssso, patt to last 2 sts, K2 tog. Work 4 rounds without shaping.

Rep last 5 rounds 5 times more. 52 sts.

Continue in patt until work measures 13in from fold line.

Divide for heel

Sl last 11 sts on to spare needle, work across first 12 sts of round on to same needle, making 23 sts for heel, divide rem sts on to 2 needles and leave for instep.

Keeping rib correct, work across heel sts on rows for 2in. Cast off.

With RS of work facing K up 12 sts along side of heel, patt across 29 sts for instep and K up 12 sts along other side of heel. 53 sts.

Keeping bobble panel correct work instep in rows.

1st row P12 sts, patt 29, P12.

2nd row K2, sl 1, K1, pssso, K8, patt 29, K8, K2 tog, K2.

3rd row P11 sts, patt 29, P11.

4th row K2, sl 1, K1, pssso, K7, patt 29, K7, K2 tog, K2. Continue in this way dec 2 sts on every alt row until 35 sts rem ending with a WS row.

Next row K1, sl 1, K1, pssso, patt 29, K2 tog, K1.

Next row P2 sts, patt 29, P2.

Next row Sl 1, k1, pssso, patt 29, K2 tog. 31 sts.

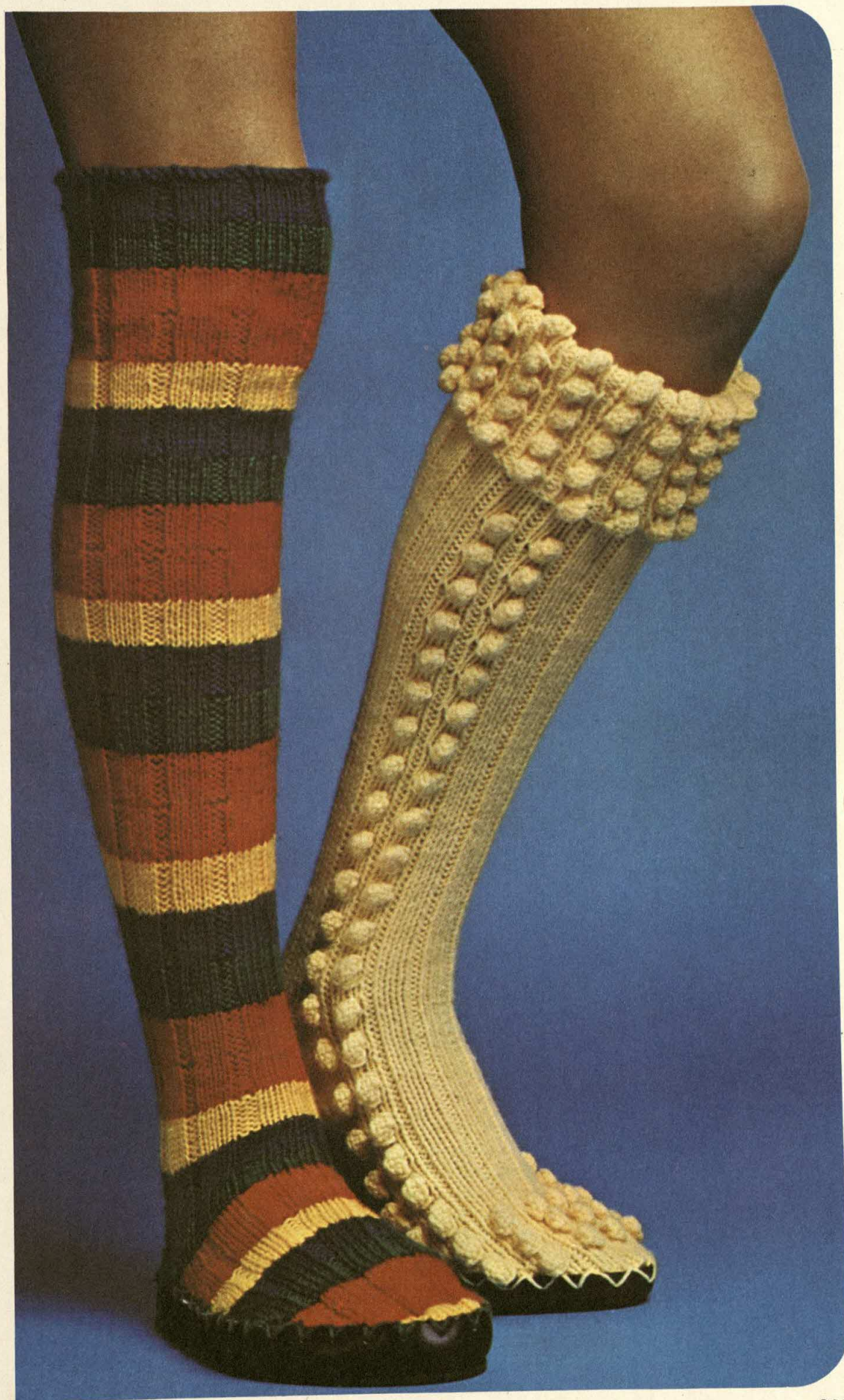
Continue in patt without shaping until work measures 4½in from where sts were picked up at heel.

Work in rib and bobble patt as given for cuff, ie, bobble on every rib, shaping toe by dec one st at each end of next and every following 3rd row until 15 sts rem. Cast off.

To make up

As given for striped slipper sock. Turn cuff to RS at fold line.

The two slipper sock versions ►



Jaunty sweater and cap in Aran

Warm and practical, this teenage twosome is suitable for both boys and girls. The simple design is ideal for a first attempt at Aran.

Sizes

To fit 30[32:34:36]in chest
Length to shoulder, 18[20½:21:
21½]in
Sleeve seam, 14½[15:15½:16]in
The figures in brackets []
refer to the 32, 34 and 36in
sizes respectively

Basic yarn tension

4½ sts and 7 rows to 1in
over st st worked on
No.7 needles

Materials shown here

Robin Aran Knitting
Sweater with round neck.

10[10:11:12] balls

Sweater with polo neck.

11[11:12:13] balls

Cap

2[2:2:2] balls

One pair No.7 needles

One pair No.9 needles

One pair No.10 needles

One cable needle

One stitch holder

Sweater back

Using No.10 needles cast on
81[89:93:101] sts.

1st row K1 tbl, *P1, K1
tbl, rep from * to end.

2nd row P1, *K1 tbl, P1,
rep from * to end.

Rep these 2 rows until

twisted rib measures

2[2:2½:2½]in, ending with a
1st row.

Next row Rib 7[11:11:15],
K up 1, rib 9, P up 1, rib 7,

964



P up 1, rib 10, K up 1, rib
8[8:10:10], P up 1, rib 8
[8:10:10], K up 1, rib 9,
P up 1, rib 7, P up 1, rib 9,
K up 1, rib 7[11:11:15].
90[98:102:110] sts.

Change to No.7 needles.

Commence patt.

1st patt row K2, (P2, K2)
1[2:2:3] times, P2, sl next
2 sts on to cable needle and
hold at back of work, K next
st, K2 from cable needle,
K1, sl next st on to cable
needle and hold at front of
work, K next 2 sts, K1
from cable needle—called
C7—P2, Tw2F, P5, Tw2B, P2,
C7, P2, (Tw2F, Tw2B)
4[4:5:5] times, P2, C7,
P2, Tw2F, P5, Tw2B,
P2, C7, P2, K2, (P2,
K2) 1[2:2:3] times.

2nd patt row (K2, P2)
1[2:2:3] times, K4, P7, K2,
P9, K2, P7, K2, P16[16:20:
20], K2, P7, K2, P9, K2,
P7, K4, (P2, K2) 1[2:2:3]
times.

3rd patt row K2, (P2, K2)
1[2:2:3] times, P2, K7,
P2, Tw2F, K5, Tw2B,
P2, K7, P2, (Tw2B, Tw2F)
4[4:5:5] times, P2, K7, P2,
Tw2F, K5, Tw2B, P2, K7,
P2, K2, (P2, K2) 1[2:2:3]
times.

4th patt row As 2nd patt row.

These 4 rows form patt and
are rep throughout the Back
and Front.

Continue in patt until work
measures 12[14:14½:15]in
from beg, or required length
to underarm, ending with a
WS row.

Shape armholes

Cast off 5[6:6:7] sts at beg
of next 2 rows.

Dec one st at each end of
every RS row until 76[78:80:
82] sts rem.

Continue without shaping
until armholes measure
6[6½:6½:6½]in, ending with a
WS row.

Shape shoulders

Cast off at beg of next and
every row 5 sts 6[4:4:2] times
and 6 sts 2[4:4:6] times.
Cast off rem sts.

Sweater front

Work as given for Back until
armholes measure 4½[4½:4½:
4½]in, ending with a RS row.

Shape neck

1st row Patt 30[31:31:32]
sts, cast off centre 16[16:18
18] sts, patt 30[31:31:32] sts.

Complete left shoulder first.

** Dec one st at neck edge on
next 7 rows then one st on
every RS row until 21
[22:22:23] sts rem.

Continue without shaping
until armhole measures same
as Back to shoulder, ending
at armhole edge.

Shape shoulder

Cast off at beg of next and
following alt rows 5 sts
3[2:2:1] times and 6 sts
1[2:2:3] times. **

With RS of work facing
rejoin yarn to rem shoulder
sts and work right shoulder
as for left shoulder from

** to **.

Sleeves

Using No.10 needles cast on
43[43:47:47] sts.

Work 2[2:2½:2½]in twisted
rib as given for Back.

Change to No.7 needles and
patt.

1st patt row K2[2:0:0],
*(P2, K2) 1[1:2:2] times,
P2, C7, P2, Tw2F, P5,
Tw2B, P2, C7, P2, (K2,
P2) 1[1:2:2] times, K2[2:0:0].

2nd patt row K2[2:0:0],
(P2, K2) 1[1:2:2] times,
K2, P7, K2, P9, K2, P7, K2,
(K2, P2) 1[1:2:2] times,
K2[2:0:0].

3rd patt row K2[2:0:0],
(P2, K2) 1[1:2:2] times, P2,

K7, P2, Tw2F, K5, Tw2B,
P2, K7, P2, (K2, P2)
1[1:2:2] times, K2[2:0:0].

4th patt row As 2nd.

Continue in patt, inc one st
at each end of next and every
following 8th row, working
extra sts into double moss
st side panels as they are
made, until there are
59[63:65:69] sts.

Continue without shaping
until sleeve measures
14½[15:15½:16]in from beg,
or required length to under-
arm ending with a WS row.

Shape top

Cast off 5[6:6:7] sts at beg
of next 2 rows.

Dec one st at each end of next
6 rows, then each end of every
RS row until 27 sts rem.

Cast off 3 sts at beg of next 4
rows. Cast off rem 15 sts.

Neckband or polo collar

Join right shoulder seam.
Using No.10 needles and with
RS of work facing, K up 20
[20:22:22] sts down left front
neck, K up 16[16:18:18] sts
from centre front, K up 20
[20:22:22] sts from right
front neck and K up 34
[34:36:36] sts from centre
back.

Work in twisted rib as given
for Back, working 2in for
neckband and 6in for polo
collar. Cast off in rib.

To make up

Join left shoulder and
neckband or collar. Turn
neckband in half to WS and
sl st.

Seam sleeves and set into
armholes. Join side seams.
Press lightly under a damp
cloth with a warm iron if
required, omitting ribbing.

Cap

Using No.9 needles cast on
97 sts.

Work 5 rows twisted rib as
given for Sweater back.

6th row Rib 3, *K up 1,
rib 2, K up 1, rib 7, K up 1,

rib 2, K up 1, rib 5, rep from * to last 14 sts, K up 1, rib 2, K up 1, rib 7, K up 1, rib 2, K up 1, rib 3.

Change to No.7 needles.

1st row *P3, Tw2B, P2, C7, P2, Tw2F, P2, rep from * to last st, P1.

2nd row *P5, K2, P7, K2, P4, rep from * to last st, P1.

3rd row *K3, Tw2B, P2, K7, P2, Tw2F, K2, rep from * to last st, K1.

4th row As 2nd.

Rep 1st, 2nd and 3rd rows once more.

8th row *P3, P up 1, P2, K2, P7, K2, P2, P up 1, P2, rep from * to last st, P1.

9th row *P4, Tw2B, P2, C7, P2, Tw2F, P3, rep from * to last st, P1.

Continue in patt, noting that there will now be 2 extra sts on ladder panels.

Work 10 rows in patt for Him and 14 rows in patt for Her.

Shape top

1st dec row *P2, P2 tog tbl, P2, K2, P7, K2, P2, P2 tog, P1, rep from * to last st, P1. Work 5 rows without shaping noting that there will be 2 sts less on each ladder panel.

2nd dec row *P1, P2 tog tbl, P2, K2, P7, K2, P2, P2 tog, rep from * to last st, P1.

Work 3 rows without shaping.

3rd dec row P2 tog, *P2, K2, P7, K2, P2, P3 tog, rep from * to last 17 sts, P2, K2, P7, K2, P2, P2 tog. Work 3 rows without shaping.

4th dec row P2 tog, *P1, K2, P7, K2, P1, P3 tog, rep from * to last 15 sts, P1, K2, P7, K2, P1, P2 tog.

5th dec row K2 tog, *P2, K7, P2, sl 1, K2 tog, pssso, rep from * to last 13 sts, P2, K7, P2, K2 tog.

Next row *P1, K2, P7, K2, rep from * to last st, P1.

6th dec row P2 tog, *P1, C7, P1, P3 tog, rep from * to last 11 sts, P1, K7, P1, P2 tog.

Next row *K2, P7, K1, rep from * to last st, K1.

7th dec row P2 tog, *K7, P3 tog, rep from * to last 9 sts, K7, P2 tog.



▲ The Aran sweaters with round or polo neckline and teamed with matching Aran knit cap



▲ Close-up of the stitch detail

Next row *K1, P7, rep from * to last st, K1.

Next row *P1, C7, rep from * to last st, P1.

8th dec row *K1, P1, P2 tog, P1, P2 tog tbl, P1, rep from * to last st, K1.

9th dec row *P1, K1, sl 1, K2 tog, pssso, K1, rep from * to last st, P1.

10th dec row *K1, P3 tog, rep from * to last st, K1.

11th dec row *P1, sl 1, K2 tog, pssso, rep from * to last st, P1.

Break off yarn, thread through rem sts and draw up. Fasten off.

Brim

Using No.9 needles cast on 3 sts.

1st row K1, K1 putting yarn twice round needle—called K1y2rn—K1.

2nd row P1, sl 1 dropping extra yarn, P1.

3rd row K1, K up 1, K1y2rn, K up 1, K1.

4th row P2, sl 1 dropping extra yarn, P2.

5th row K1, K up 1, K1, K1y2rn, K1, K up 1, K1.

6th row P3, sl 1 dropping extra yarn, P3. Continue inc 2 sts in this way

on every K row until there are 19 sts.

Keeping centre st correct work 3 rows.

Next row K1, K up 1, K8, K1y2rn, K8, K up 1, K1.

Keeping centre st correct work 15 rows without shaping.

Keeping centre st correct dec one st at each end of next row. Work 3 rows.

Dec one st at each end of next and every K row until 3 sts rem. Cast off.

To make up

Press pieces lightly under a damp cloth with a warm iron, omitting ribbing. Seam cap from centre top to edge.

Fold brim in half lengthwise along sl st foldline. Sew one long edge to centre of cap. Sl st other long edge beneath first.



Irish lace bedspread

This superb bedspread shows how Irish lace motifs combine for their full effect. Although such an item in this craft is almost priceless, you may be daunted by so vast a project. If so, use the motifs to make a tray cloth or tablecloth.

Size

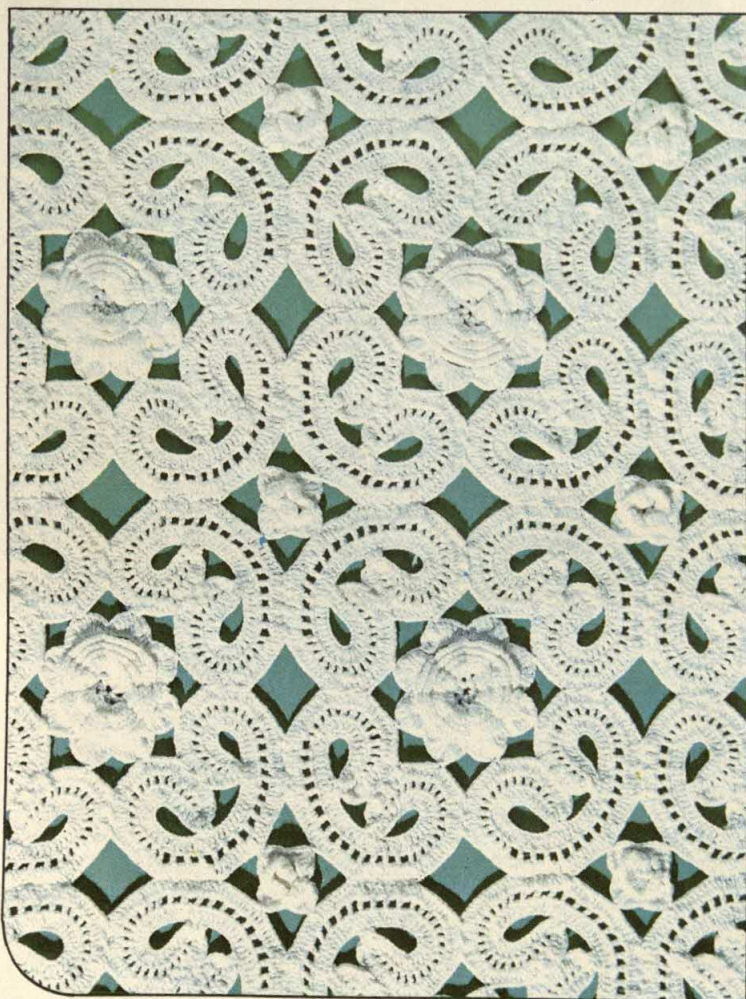
The bedspread consists of 324 squares, forming 18 rows of 18 squares. Each square is

made of one large centre rosebud surrounded by 4 scrolls. 289 small rosebuds fill the spaces at the corner of each square when they are joined.

Tension for this design

Each large rosebud measures $2\frac{1}{2}$ in x $2\frac{1}{2}$ in when unpressed

▼ A close-up showing in detail the rosebud and scroll motifs



Materials shown here

Coats No.10 Mercer crochet cotton
One No.1.75 (ISR) crochet hook
Each ball of cotton makes 2 large rosebuds, 4 scrolls and 4 small rosebuds

Large rosebud

Using No.1.75 (ISR) hook make 6ch. Join into a circle with ss into first ch.

1st round 5ch, *1tr into circle, 2ch, rep from * 6 times, ending with 1dc into 3rd of first 5ch. (8 sp formed).

2nd round Work 4tr in each sp and 1dc in each tr of previous round, ending with 1dc in dc which joined 1st round.

3rd round *3ch, 1dc round dc of previous round inserting hook from right to left on the WS of work, rep from * to end, ending with 1dc round last dc of previous round.

4th round Work 5tr in each ch sp and 1dc in each dc of previous round, ending with 1dc in last dc of previous round.

5th round As 3rd but working 4ch instead of 3 between dc.

6th round As 4th but working 6tr instead of 5 into each ch sp.

7th round As 3rd but working 5ch instead of 3 between dc.

8th round As 4th but working 7tr instead of 5 into each ch sp.

9th round As 3rd but working 7ch instead of 3 between dc.

10th round Work 2tr, 6dtr, 2tr in each ch sp and 1dc in each dc of previous round, ending with 1dc in last dc. Break yarn and fasten off. Darn in ends.

Scroll

Using No.1.75 (ISR) hook make 22ch. Join into a circle with a ss into first ch, make another 37ch and join last 22ch into a circle with a ss. Work to and fro on this foundation ch as follows:

1st row 1ch, work 1tr into each ch, inc 3 sts after the first 10tr and 3 sts before the last 10tr by working twice into 3ch sts, ending with ss into foundation ch and 1 turning ch. (65 tr).

2nd row *1tr, 1ch*, rep from * to * 16 times, rep another 15 times but missing 1 foundation st each time, rep another 17 times without missing any sts, ending with 1ss into last tr, 1ss into foundation ch and 1 turning ch. (48 sp).

3rd row *Work 2tr into first sp, 1tr into tr of previous row, 1tr into next sp, 1tr into tr of previous row*, rep from * to * but working 2tr into each of the 15 centre sps, at same time when working the 3rd row, after the first 18tr, join with a ss to the centre of one of the rosebud petals. Before working the last 18tr, join scroll to the next petal in the same way. Work 6 more tr and join ends of scroll together by working ss to the corresponding tr at the beg of the row, *2tr, join with ss to corresponding tr, rep from * once more, work to end of row in patt. (126 tr).

When working the last row of the 2nd scroll, make the first join to the next petal of the rosebud, work 6tr and join to the first scroll with a ss in the corresponding tr, *work 3tr on 2nd scroll, join to the first scroll with a ss, rep from * once more, continue working in patt and complete as for first scroll. Join 3rd scroll to rosebud and 2nd scroll in same way. When working the last row of the 4th scroll, it will be joined to both the 3rd and first scrolls. Join to the 3rd scroll as given for the joining of the 2nd and 3rd scrolls, then work 65tr and join in same way to corresponding tr on first scroll. Complete as for previous scroll. Darn in ends. When all the squares have been completed and sewn tog, fill the spaces with small rosebuds as illustrated.



▲ Despite the pattern being relatively simple to do, not many people attempt such a project and its rarity can make a bedspread like this very valuable

Small rosebud

Using No.1-75 (ISR) hook make 4ch. Join into a circle with ss into first ch.

1st round 5ch, *1tr into circle, 2ch, rep from * twice, ending with 1dc in 3rd of first 5ch. (4 sp formed).

2nd round Work 5tr in each sp and 1dc in each tr

of previous round, ending with 1dc in dc which joined 1st round.

3rd round *4ch, 1dc in dc of previous round inserting hook from right to left on the WS of work, rep from * to end, ending with 1dc in last dc of previous round.

4th round *Work 2tr, 2dtr in ch sp, join petal to centre

of scroll with ss, 2dtr, 2tr in same sp, 1dc in dc of previous round, rep from * to end. Fasten off. Darn in ends.

To make up

Press each piece under a damp cloth with a warm iron. Join squares where

edges of scrolls touch using either a needle or a crochet hook.

Work edging. *1tr, 4ch, 1tr inserting hook into tr just worked, miss 2 foundation sts*, rep from * to * round all edges. Join with a ss to first tr. Fasten off. Darn in all ends. Press.

Tied back for elegance

Straight or shaped, tie-backs can be country-style pretty or elegantly formal. Straight braid or straight, covered tie-backs are suitable for simple, light curtains of any length. Shaped tie-backs in matching curtain fabric look best on curtains over eight feet in length where there is sufficient fabric in the curtain to drape in lovely, soft folds into the tie-back.

Straight tie-backs

These are made from either straight braid or matching curtain fabric. Braid tie-backs are more suitable for light or loosely woven curtains where the fabric is not strong enough for covering the tie-backs.

Measuring up

Using a glass fibre or fabric tape measure, loop it round the curtain as if it were a tie-back. Do not make the loop so small that it crushes the curtain fabric or so loose that the curtains do not hang well. The loop measurement is the length of the finished tie-back.

The length of the tie-back will depend on the width and the weight of the curtain and you will find that wide, heavy curtains will need a longer tie-back than narrow or sheer curtains.

You will need

For two tie-backs:

- ☐ ½ yd matched curtain fabric or
- ☐ Straight braid 2½ in wide to the length required for the two tie-backs plus 1 in for turning allowance



- ☐ ¼ yd of 27 in wide heavy buckram
- ☐ ¼ yd 36 in wide interlining (medium-weight bonded-fibre fabric)
- ☐ ¼ yd 48 in wide lining fabric (cotton sateen)
- ☐ Matching sewing cotton, strong linen thread, tacking cotton
- ☐ 4 brass curtain rings, 1 to 2 in diameter
- ☐ 2 cup hooks or decorative hooks

Making a straight tie-back

The curtain fabric or braid, and lining fabric must be 2½ inches wide and ½ inch longer than the required length for the tie-back.

The interlining and buckram must be 2 inches wide and the same length as the finished tie-back.

Measure and cut the curtain fabric or braid, interlining, buckram and sateen lining to required lengths and widths.

Cut each end of each strip into a 'V' shape. To make this shape, on the strips of curtain fabric or braid, and sateen lining measure 1 inch from each end, and on the interlining and buckram measure ¾ inch from each end (figures 1 and 2).

Lay the interlining onto the wrong side of the strip of curtain fabric or braid. Lay the buckram onto the interlining and tack them all firmly together (figure 3).

Fold the edges of the curtain fabric or braid over the buckram and sew them down with large herringbone stitches lacing across the buckram (figure 4).



▲ Brighten up a plain light-weight curtain with a pretty braid tie-back

▼ A selection of beautiful braids suitable for straight tie-backs



Press carefully using a damp cloth or steam iron.

Turn under the edges of the sateen lining strip $\frac{3}{8}$ inch all round and press carefully with a damp cloth or a steam iron. Lay the sateen onto the buckram, wrong sides facing, and slip stitch it into place round the edges.

Sew a brass curtain ring onto each end of the tie-back (figure 5), using strong linen thread and a firm buttonhole stitch.

Make the other tie-back in the same way.

Shaped tie-backs

Shaped tie-backs look best on long, heavy curtains. They are made from the same fabric as the curtains and are interlined and stiffened with buckram.

Measuring up

Measure for the length of the tie-back as before and then halve this measurement.

Making a pattern

The pattern is for half the tie-back and will be placed onto the folded fabric. Ideas for various shapes for tie-backs are given in figure 6. The length of line A in each shape must be equal to half the measurement of the finished tie-back.

For pattern making you will need:

- ☐ Newspaper
- ☐ Sheet of brown paper about 30in by 12in
- ☐ Pencil
- ☐ Scissors

Draw the required shape onto the newspaper, making sure that the measurements and proportions are correct and that the shape is even.

When you are quite satisfied with the shape, transfer it to the brown paper and cut it out very carefully.

Making a shaped tie-back

For each tie-back you will need:

- ☐ Matching curtain fabric.
- To calculate the amount required lay the pattern onto a folded sheet of newspaper with 3 inches clearance all round (figure 7), and measure it up

- ☐ Buckram, interlining and sateen lining, measured as for the curtain fabric

- ☐ Matching sewing cotton, strong linen thread and tacking cotton

- ☐ Pins

- ☐ 2 brass curtain rings, 1 to 2in diameter

- ☐ 1 cup hook or decorative hook

- ☐ Rubber solution glue

- ☐ The paper pattern

Fold the curtain fabric in half along the grain, right sides facing, and lay the brown paper pattern onto it with the centre line of the pattern to the fold of the fabric (figure 7).

Cut out the shape leaving a 3 inch turning allowance. Use the pattern again and cut out the sateen lining in the same way but leave a turning allowance of 1 inch only.

Lay the pattern onto the folded buckram and cut out round the edge of the pattern (no turning allowance) and repeat with the interlining.

Lay the interlining onto the wrong side of the curtain fabric and lay the buckram onto the interlining. Tack them all together as shown in figure 8.

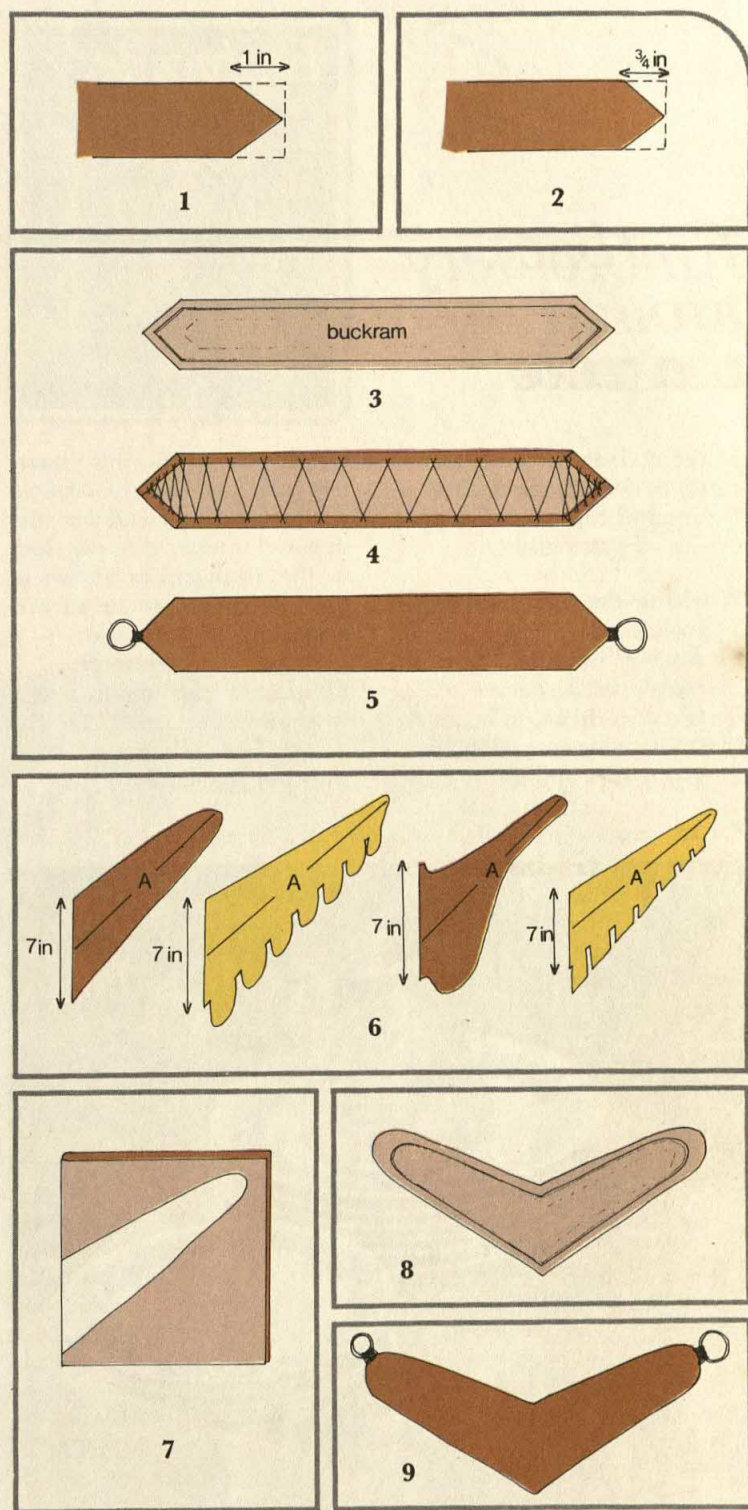
Turn the edges of the cover fabric over the buckram (3 inch turning allowance) and carefully stick them down with a little rubber solution glue. Do not use too much glue and do not pull the curtain fabric too tightly over the buckram as it should 'give' slightly when the tie-back is bent into its finished shape.

It will be necessary to snip into the turning allowance on the curves to help the fabric to lie flat.

Turn in the edges of the sateen lining (take $\frac{1}{8}$ inch over the 1 inch turning allowance) snipping into the turning on the curves where necessary. Press carefully with a damp cloth. Lay the sateen lining onto the buckram, wrong sides facing, and slip stitch into place round the edges.

Sew a brass curtain ring to each end of the tie-back (figure 9), using strong linen thread and buttonhole stitch.

Make the other tie-back in the



same way.

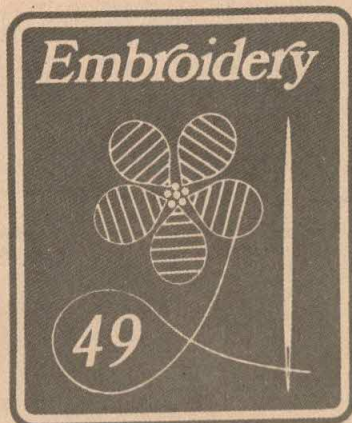
Tying back the curtains

Insert a hook into either wall or window frame at each side of the window. To decide the position and height of each hook, place a tie-back round one curtain at different heights and adjust it until it looks right. Make sure that the hook is firmly fixed into the wall as it

will be carrying both the weight of the curtain and the tie-back.

Slip one ring of the tie-back over the hook and loop the tie-back round the curtain, lifting the curtain slightly and arranging the folds so that they gently curve into the tie-back. Slip the other ring over the hook.

Repeat with the other curtain.



Embroidery around the table

Make or buy a round tablecloth to embroider with vine leaves and bunches of grapes for an elegant table.

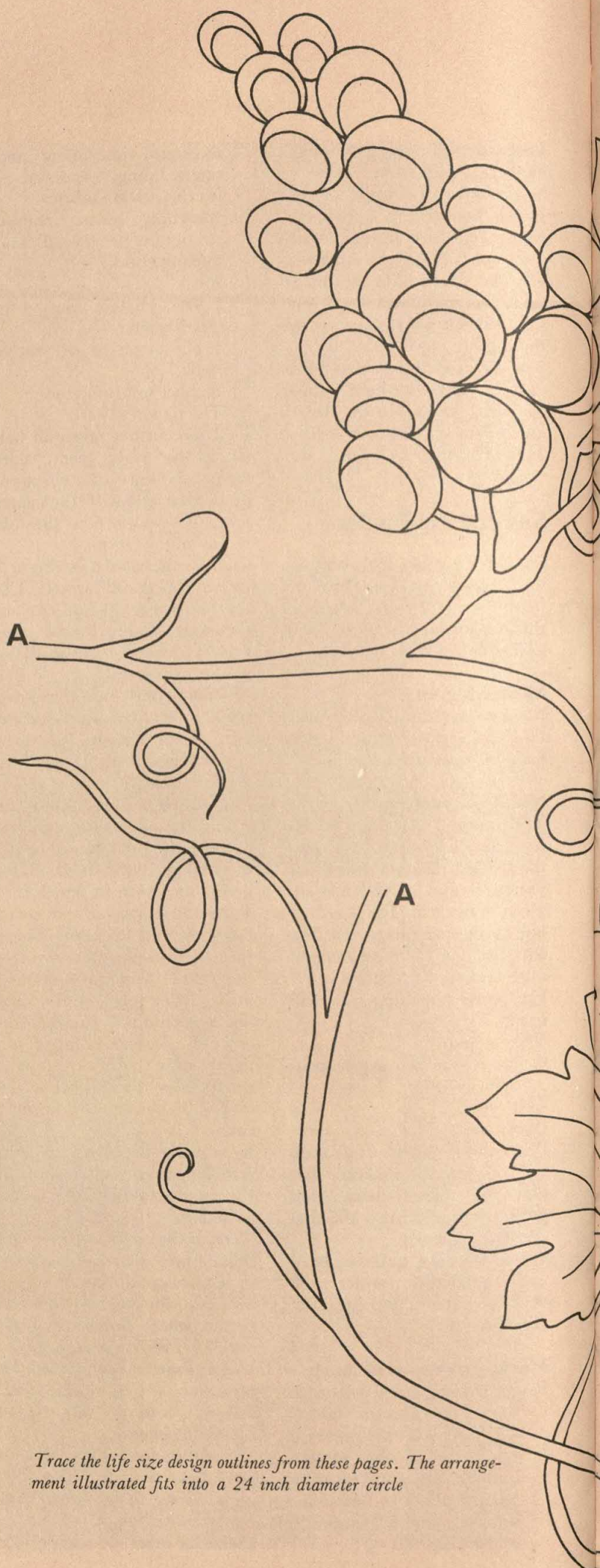
Working the embroidery

You will need:

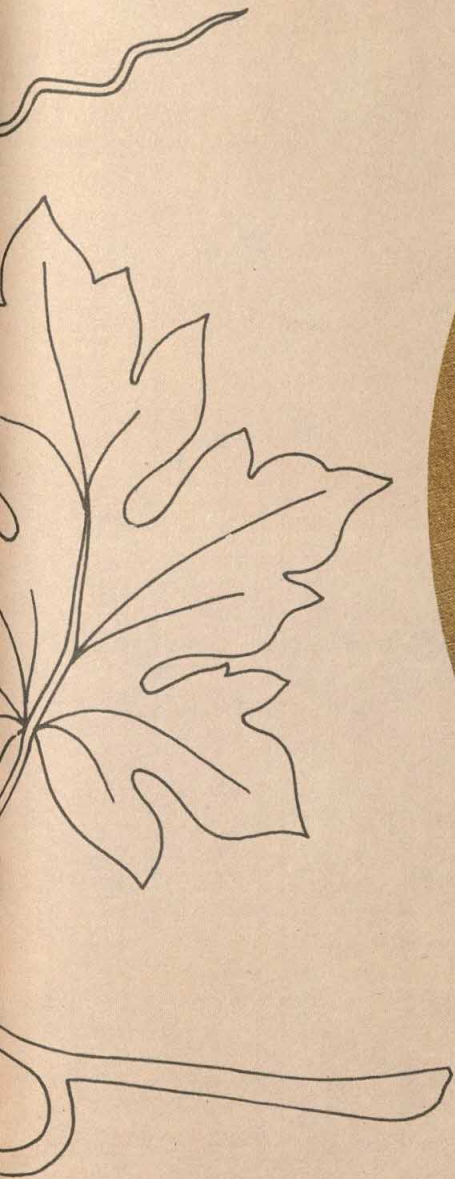
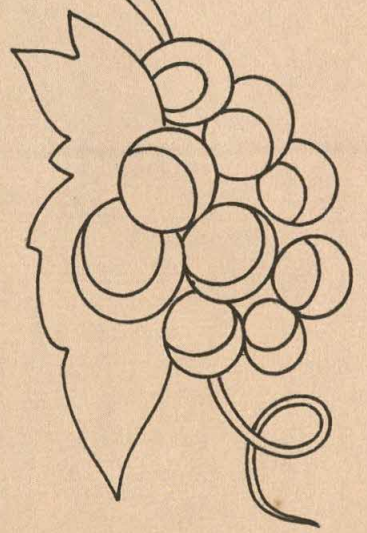
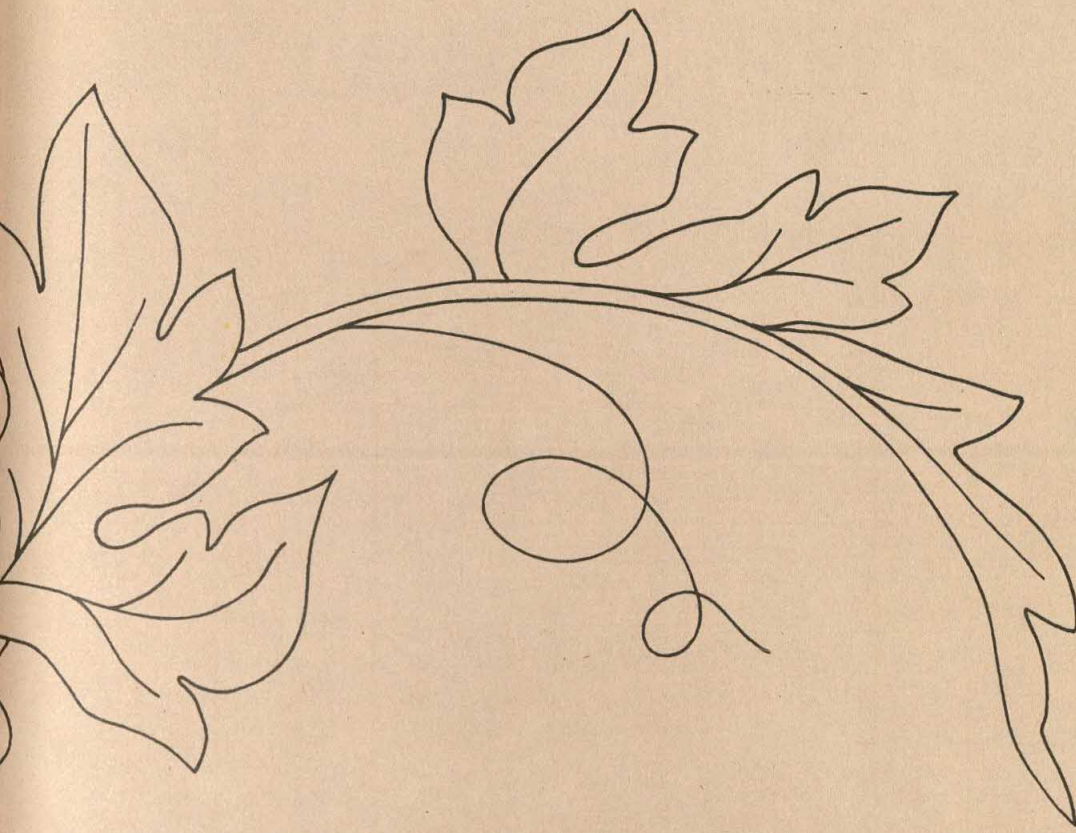
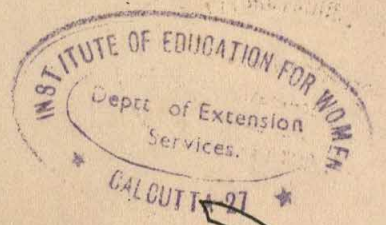
- ☐ Anchor Stranded Cotton in purple 0123, mauve 0122, lavender 0121, light green 0208, pale green 0206, dark green 0211 and tan 0349

Divide the cloth into quarters with two lines of tacking. Trace the grape and leaf design and transfer it to the cloth in the arrangement shown in the illustration, or to an arrangement of your own — a centrepiece, for example. Embroider the motifs using long and short stitch for the grapes and leaves and stem stitch for the stems.

▼ Lush, purple grapes make a novel decoration for a table cloth



Trace the life size design outlines from these pages. The arrangement illustrated fits into a 24 inch diameter circle



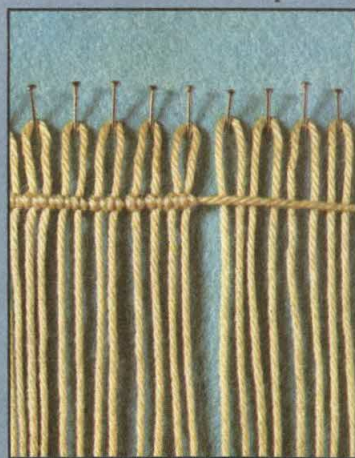
Picots and a handbag



One of the joys of macramé is that the basic patterns adapt very easily to practically any article you wish to make, and the chapters so far have been building up your repertoire of patterns. The Persian pattern in this chapter, for example, is ideal for a shoulder bag, and detailed instructions are given for making one. Although the bag illustrated has a heading of simple picots, it would work equally well using one of the more ornate decorative headings shown here.

Decorative headings

Setting threads onto a foundation cord can be done in more decorative ways than simple knotting—by using picots or scallops instead. To work these it is essential to have the foundation cord stretched over a soft or padded board as pins have to be inserted.



▲ Simple picots



▲ Scallops

▼ Knotted scallops

▼ Knotted picots



Simple picots

Pin doubled threads behind the foundation cord. Attach to the cord with cording.

Scallops

Pin doubled threads as above but using three, one inside the other. Keep the spacing even by careful pinning. Cord to the foundation.

Knotted picots

Place three doubled threads side by side behind the foundation cord, with the centre thread slightly higher than those on either side. Work a flat knot using the four central threads as a core. Fix with cording to the foundation cord. Alternate picots are made with two smaller loops, using two centre threads as a core for the flat knot.

Knotted scallops

Pin two doubled threads, one inside the other. Work two flat knots, and then attach the scallops to the foundation cord with cording.

Persian pattern shoulder bag

You will need

- ☐ 1 50grm ball each of tan, cream, light blue and dark blue in Sirdar Pullman Knitting Wool
- ☐ Toning darning wool
- ☐ ½yd cotton sateen lining
- ☐ Sewing cotton to match lining

Measurements

The bag measures 8 inches square, excluding heading and fringe. Make two squares of this size.

To work the bag

Cut 12 cream threads each 90 inches long, 6 threads each of tan, light blue and dark blue, all 100 inches long.

Set these threads with simple picots in the following order: * 2 cream, 1 dark blue, 1 tan (cross the blue and tan picots and attach to the foundation cord alternately in the order blue, tan, blue, tan), 2 light blue, 1 tan, 1 dark blue (this time in the order tan, dark blue, tan, dark blue) 2 cream. Repeat from * 2 times more. Fix with 2 rows of horizontal cording, using separate threads laid across.

The entire design is worked in diagonal cording, the rows being close together, some sloping to the right and some to the left.

1st row Using 2nd thread as leader, cord to left with 1st thread. Using 3rd thread as leader, cord to left over 2 threads. Using 4th thread as leader, cord to left over 3 threads. Leave these 4 cream threads to the left.

Using 6th (tan) thread as leader, cord to left once.

Using 8th (tan) thread as leader, cord to left over 2 threads.

Using 10th (light blue) thread as leader, cord to left over 3 threads.

Using 12th (light blue) thread as leader, cord to left over 4 threads.

Using 14th (dark blue) thread as leader, cord to left over 5 threads.

Using 16th (dark blue) thread as leader, cord to left over 6 threads.

Using 18th (cream) thread as leader, cord to left over 7 threads.

Using 20th (cream) thread as leader, cord to left over 8 threads.

Using 22nd (cream) thread as leader, cord to left over 9 threads.

Using 24th (cream) thread as leader, cord to left over 10 threads.

Leave these threads and repeat this use of alternate threads as leaders so that work develops in triangular points. Repeat to end of row.

2nd row Cord first 4 (cream) threads to right over 6 threads. Repeat with next group of cream threads.



▲ An up-to-the-minute shoulder bag in Persian pattern with a simple picot heading and fringe, the long plaited handle ending in tassels

At the end of the row cord the last 2 cream threads to left, then bring down next 6 coloured threads to the left over themselves, starting with outside (tan) thread, and using each of the others as leader in turn. Remember that the leader always goes over the knotting thread.

3rd row Cord first 6 threads to the right, using outside thread as leader in turn. In the groups of cream threads, cord the 4 on the right-hand side to the left. In the groups of tan and blue threads, cord left-hand groups to the right.

4th row Cord groups of 4 cream threads to left and right as they lie.

5th row Treat first 4 cream threads as in 1st row. Cord groups of tan and blue threads to left. Cord groups of cream threads to left. At end of row, cord last 4 cream threads to left, using outside thread as leader in turn.

6th row As 4th row.

The pattern will now be clear to you, the only difficulty being with

the half patterns at the sides. Take care to continue these as already explained.

Work the pattern for 8 inches, ending with 1 row of horizontal cording.

To make up

Trim the fringe to 3 inches.

Make a plait with 4 threads each of tan, light and dark blue, cut 90 inches long. Tie a knot at each end of the plait.

With right sides together, stitch the two pieces of the bag up the sides, matching the pattern and using toning darning wool. Turn the right side, part the fringe to each side and sew along the bottom of the bag.

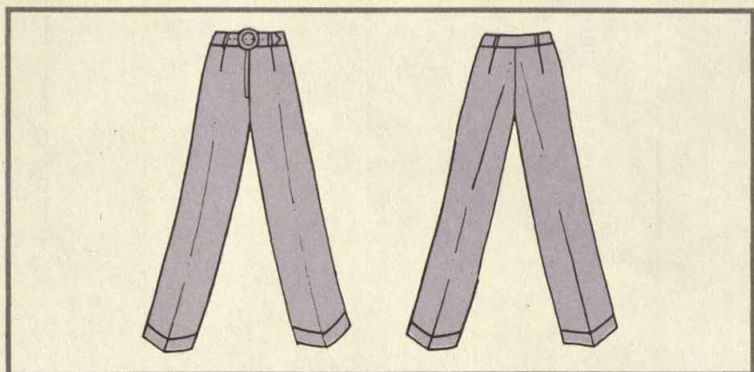
Attach the knots of the plait level with the bottom row of horizontal cording on each side of the bag and stitch the plait up each side. Cut lining sateen to fit, sew up the sides and insert in the bag, turning in top and slip stitching to top row of horizontal cording.



Making up the trousers

In this chapter the trouser conversions are made up. Before cutting, make sure that all the necessary personal figure adjustments have been incorporated in the converted trouser pattern pieces. Fitting and making up instructions are as for the basic trousers in Dressmaking chapters 36 and 37, except where the style requires special techniques for perfect results.

A. Trousers with turn-ups



When you come to these hems make each turn-up as follows: fold under the fabric for the turn-up on the first roll line (figure 1, a and b) and tack in position.

Turn the trousers inside out and press the edge of the turn-up carefully on the outside fabric using a pressing cloth to avoid marking the fabric (figure 2). Do not put the trouser leg over a sleeve board as this would stretch the outside fabric which folds to the inside of the turn-up when it is finished and would cause it to cockle. Remove the tacking stitches and carefully press again.

Pin the edge to stop it from moving. Turn the trousers to the right side and turn the folded edge over the outside of the trouser legs folding along the original hem line (figure 1, c). Hold in place with long tacking stitches.

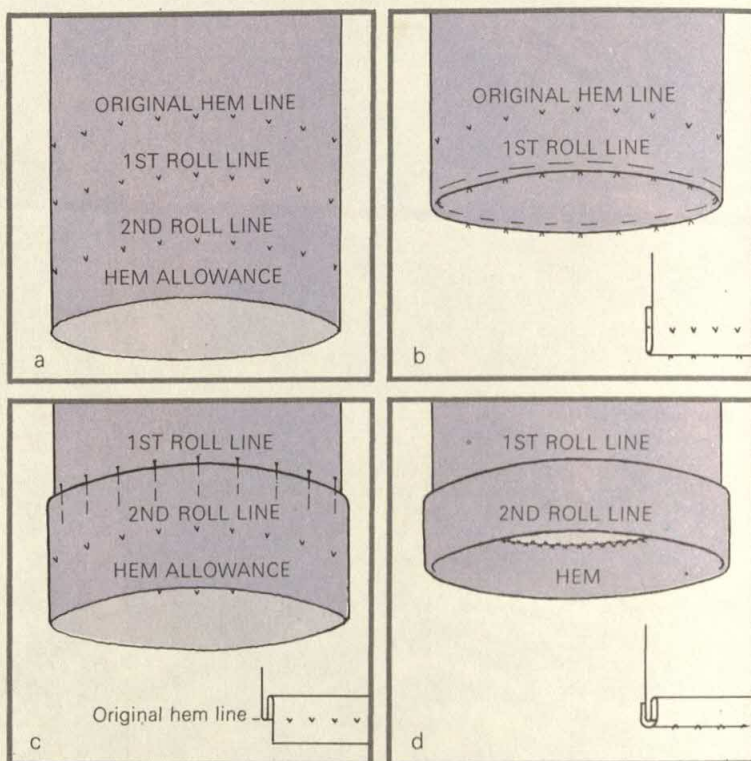
Then use the second roll line and turn under the hem allowance (figure 1, d). Pin and tack firmly in place.

Press the folded edge lightly from the inside and neaten the raw edge.

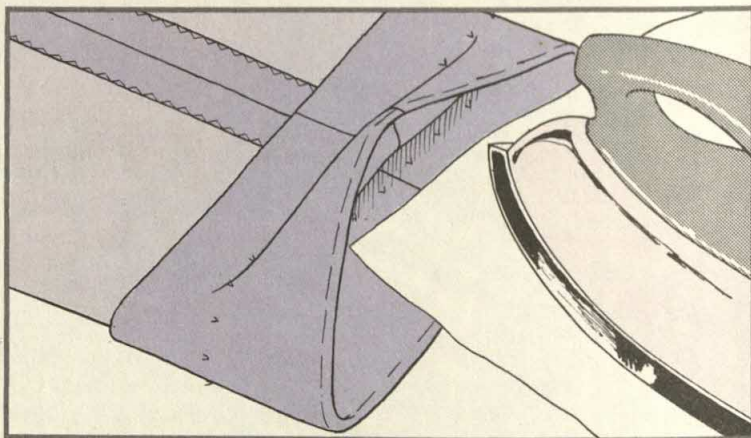
Hand-sew the hem to the trousers with small firm felling or herringbone stitches.

Finishing the hems in this way will inevitably make an impression on the outside of the fabric, but trousers with turn-ups need to be stitched very securely at the hems. However the stitches will not show because the hem allowances were cut slightly narrower than the turn-ups, so the hem edges are below the top edges of the turn-ups and therefore hidden.

To hold the turn-ups in position make a small bar tack at each side-seam.



▲ 1. Stages in folding the hem edge for the trousers with turn-ups

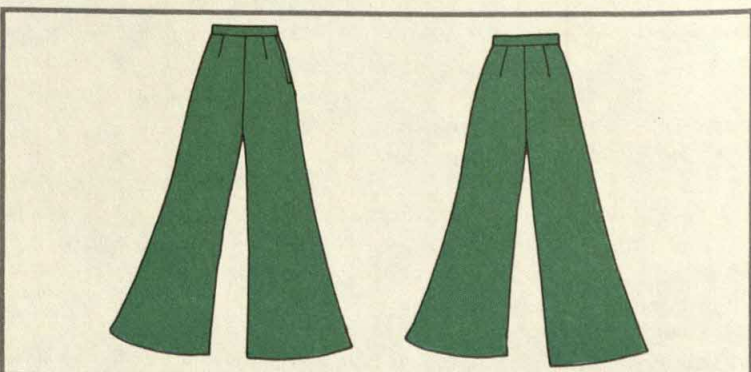


▲ 2. Pressing the edge of the turn-up after the first folding

Remove all tacking stitches.

Press the turn-ups, then press in the trouser creases which are continued over the turn-ups. Use a double thickness of the pressing cloth to avoid shiny pressing marks.

B. Flared trousers



The hem line needs to be checked with care and is best done with the help of a friend so that you can remain standing straight. As the length of flared trousers is a very important factor make sure you wear shoes with the right height of heel for the fitting. You should not press creases into flared trousers.

C. Shorts



If you like your shorts to fit tightly make sure that you move when fitting them. If the tacking stitches split take that as an indication of too much strain and allow a little more ease, or the stitched seams will first of all distort and then split too.

Tightly fitted shorts are often uncomfortable to sit in. A $1\frac{1}{2}$ inch slit in both side-seams at the hem line will ease that and look attractive too.

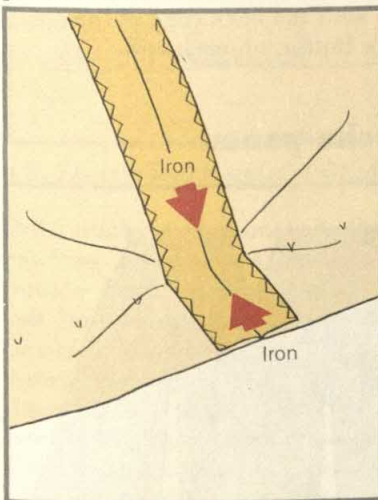
To make each slit stitch the side-seam to within 3 inches of the hem edge and fasten off the thread securely. Leave the remainder of the seam tacked.

Neaten the seam allowance and press the seam open. Do not snip into the seam allowance at the hem where it was cut to follow the shape of the side-seam, but press into the corners, ironing from both directions to avoid pressing through the strained part and thereby causing creases on the outside (figure 3).

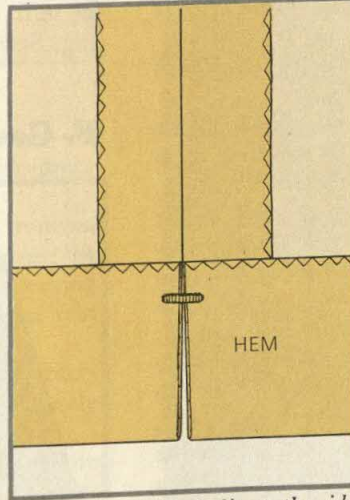
Turn up the hem and hand-sew in place.

Unpick the tacking stitches at the end of the side-seam and invisibly hand-sew the folded edges of the seam allowance in place on each side of the seam to leave a slit opening (figure 4).

Work a bar across the top of the slit to strengthen the seam at this point. You can work the bar on either the outside or the inside.

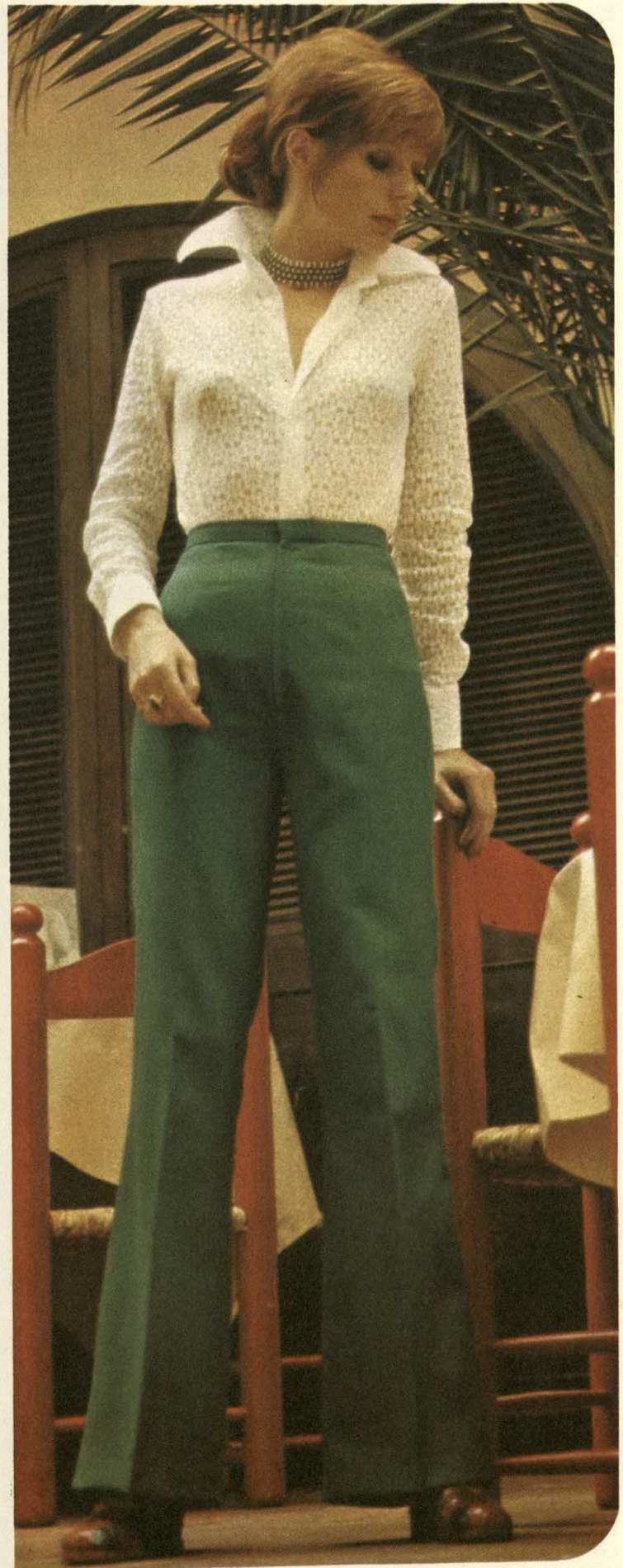


▲ 3. Pressing the seam allowance at the hem edge of the shorts



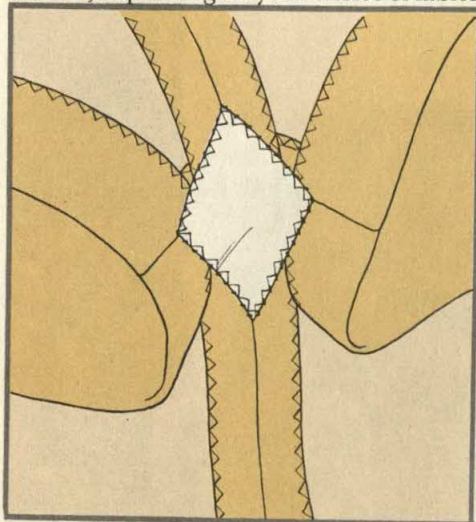
▲ 4. The finished slit on the side-seam of the shorts

The hem flare version of the flared trousers made up in smooth crepe ►



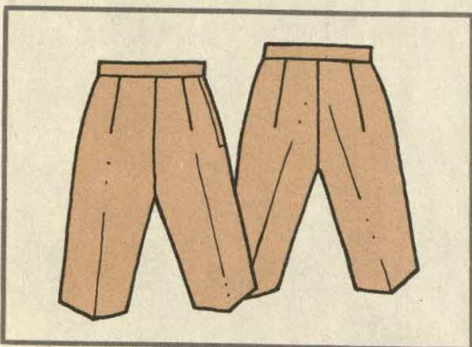
Shorts can be very rough in the crutch since here there are not only seams crossing but also the seam allowances in each hem, creating extra thickness.

To protect the body from being chafed at this point cover the seam allowances with a piece of soft cotton. Cut an elongated diamond about 3 inches long and 2½ inches wide, with the centre of the diamond in the straight of the grain. Neaten the raw edges and place the centre of the diamond over the seams where they cross as shown (figure 5) with the shallow points of the diamond into each leg. Hand-sew the diamond to all seam and hem allowances where it touches them. The shorts are pressed with or without creases, depending on your choice of fabric.



▲ 5. The diamond sewn into the crutch on the shorts

D. Bermudas

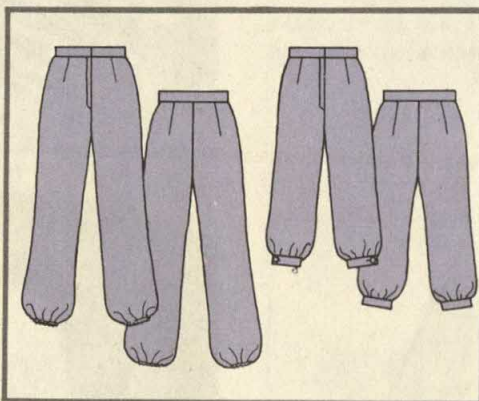


Bermudas must fit closely to the body and the legs. But, as for the shorts, you must take care that the close fitting does not restrict your movement.

When you are turning up the hems you may find that some fabrics will not roll sufficiently to avoid a kink where the seams go through the hem line. If so straighten the seams a little.

Creases are not usually pressed into bermudas except on occasions when they are cut straight.

E. Cossack & knickerbockers



Here's a style pointer. Knickerbockers finish just below the knee and often have a cuff—cossacks are mid-calf to ankle length with an elasticated hem edge.

At the fitting draw up the hem line of each trouser leg into gathers (or pleats if the fabric is difficult to gather) to check if the length is correct. After checking the length cut back the hem allowance to a ¾ inch seam allowance.

Elasticised hem line. If you are finishing the hem edges with elastic and the fabric you are using to make the trousers is thick, cut the casings from a length of matching cotton sateen. This is a much neglected fabric but its usefulness in dressmaking and tailoring is unlimited. As most tailoring fabrics need heat when pressing, which ordinary lining fabrics will not take, the ability of cotton sateen to withstand heat is ideal. In addition, it is crisp but at the same time it has a smooth surface.

On the casing strips trim the seam allowance to ½ inch, turn in and tack.

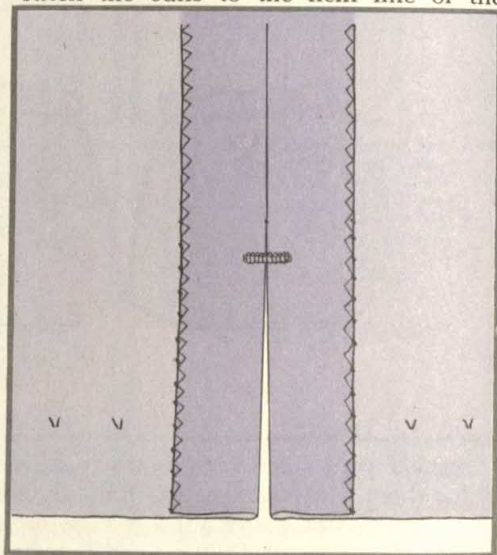
Pin under the allowance on the hem line of each trouser leg and tack. On each trouser leg pin one folded edge of the casing to the wrong side of the trouser leg ⅓ inch above the folded hem line edge and with the ends of the casing meeting over the inside leg-seam.

Tack in place then edge-stitch to the folded edge of the hem line.

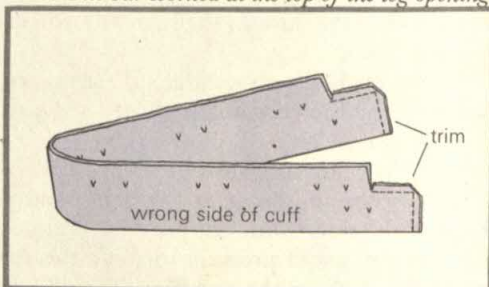
Carefully trim the seam allowance on the trousers under the casing so that it is slightly less than the casing seam allowance, then pin and tack the upper edge of the casing to the trousers, edge-stitch in place. Slot elastic through the opening, overlap the ends of the elastic and sew them together. Slip stitch the opening to close it.

Cuffed hem edge. Unpick each outside leg-seam at the hem edge for 2½ inches to make an opening. Work a small, strong hand-made bar across the top of the opening on the outside or the inside then sew the seam allowance on the inside of the opening to the trousers (figure 6). Gather in the fullness at the hem edge or

make small pleats of equal depth if the fabric is difficult to gather. Make a row of machine stitches in the seam allowance over the pleats to hold them in place and press them in the seam allowance only. You will need only one cuff piece for each cuff. Fold each cuff piece length ways and stitch as shown (figure 7). Then stitch the cuffs to the hem line of the



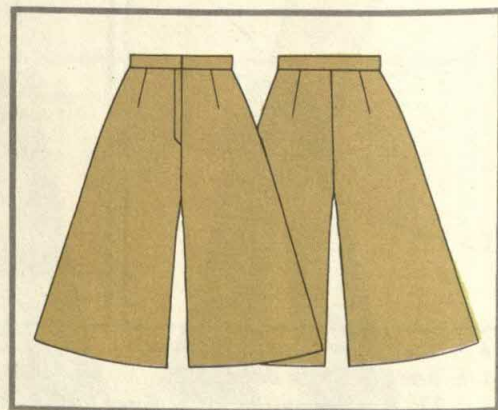
▲ 6. The bar worked at the top of the leg opening



▲ 7. The stitched cuff for knickerbockers

trousers as for the shirt cuffs in Dressmaking chapter 29, except that you leave a wrap on each end of the trouser cuffs. Then make the buttonholes. These must be in line with the back edge of the opening. Sew a button on each cuff.

F. Gaucho pants

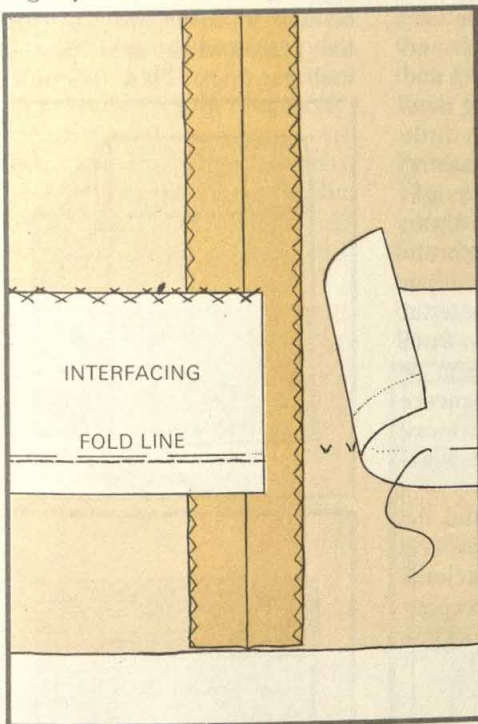


Fit the pants carefully, trying them on in front of a long mirror.

The trouser legs should hang softly and without any strain towards the centre of the crutch. Take a few steps towards the mirror. The trouser legs should move in an easy movement with the legs and not show any drag. If there is drag let out the crutch-seam back and front, which means that you must also let out the inside leg-seams.

Gaucha pants are worn without creases and the hem should create a rounded effect. You may have to help the fabric a little to retain this shape by interlining the hems. This trick can also be applied to skirt and dress hems.

For each hem cut a bias strip of soft cotton interlining $2\frac{1}{2}$ inches wide and the length of the hem edge plus seam allowance. Press under $\frac{1}{2}$ inch along one long edge of the strip to give a sharp fold line. Pin and tack the fold to the hem line as shown (figure 8) with the ends overlapping slightly on the inside leg-seam.



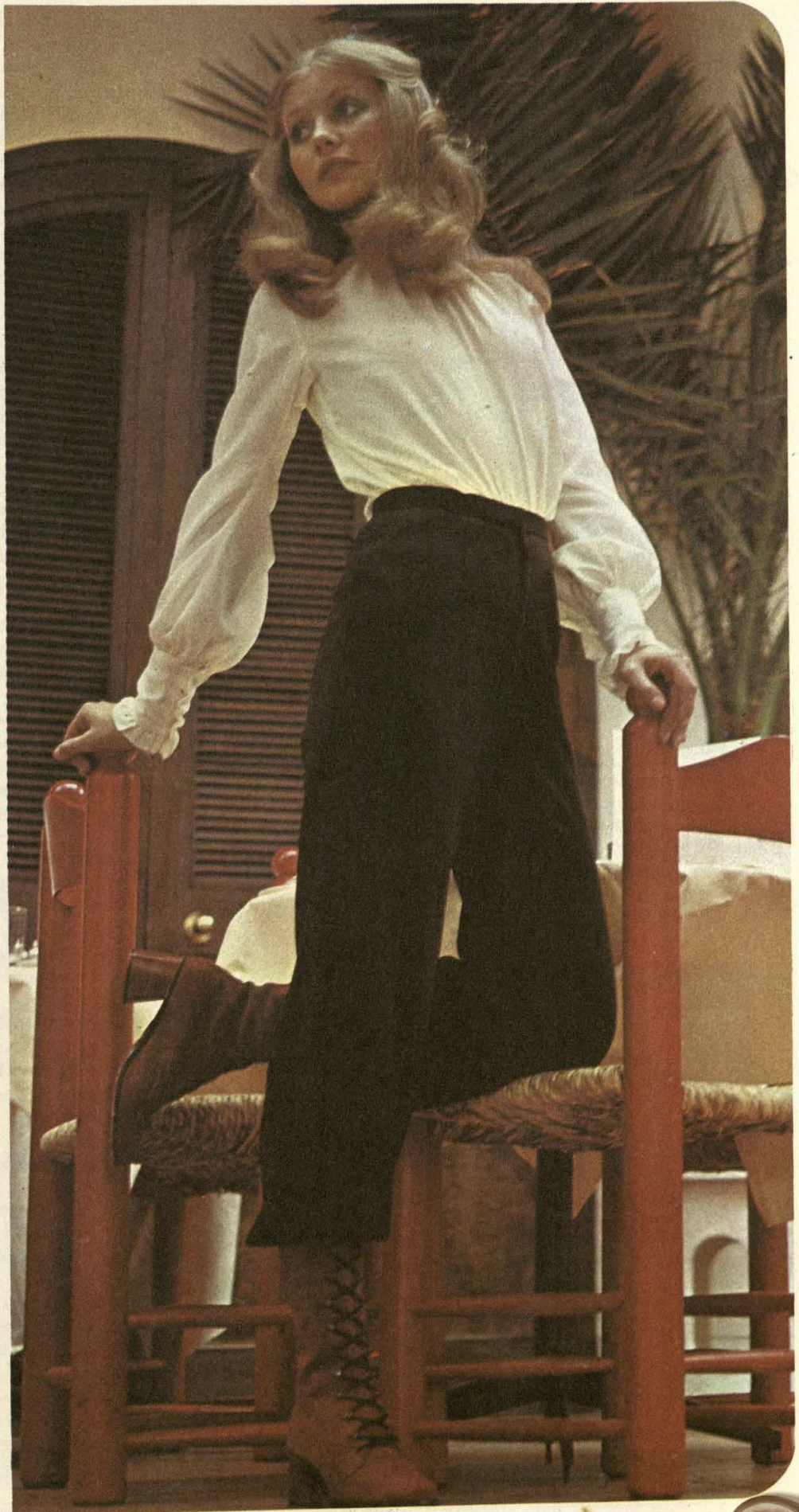
▲ 8. The interlined hem edge of the gaucha pants

Prick stitch the interlining to the trousers, catching one or two threads from the outside fabric into each stitch, working just outside the hem line and the fold line of the interlining as shown.

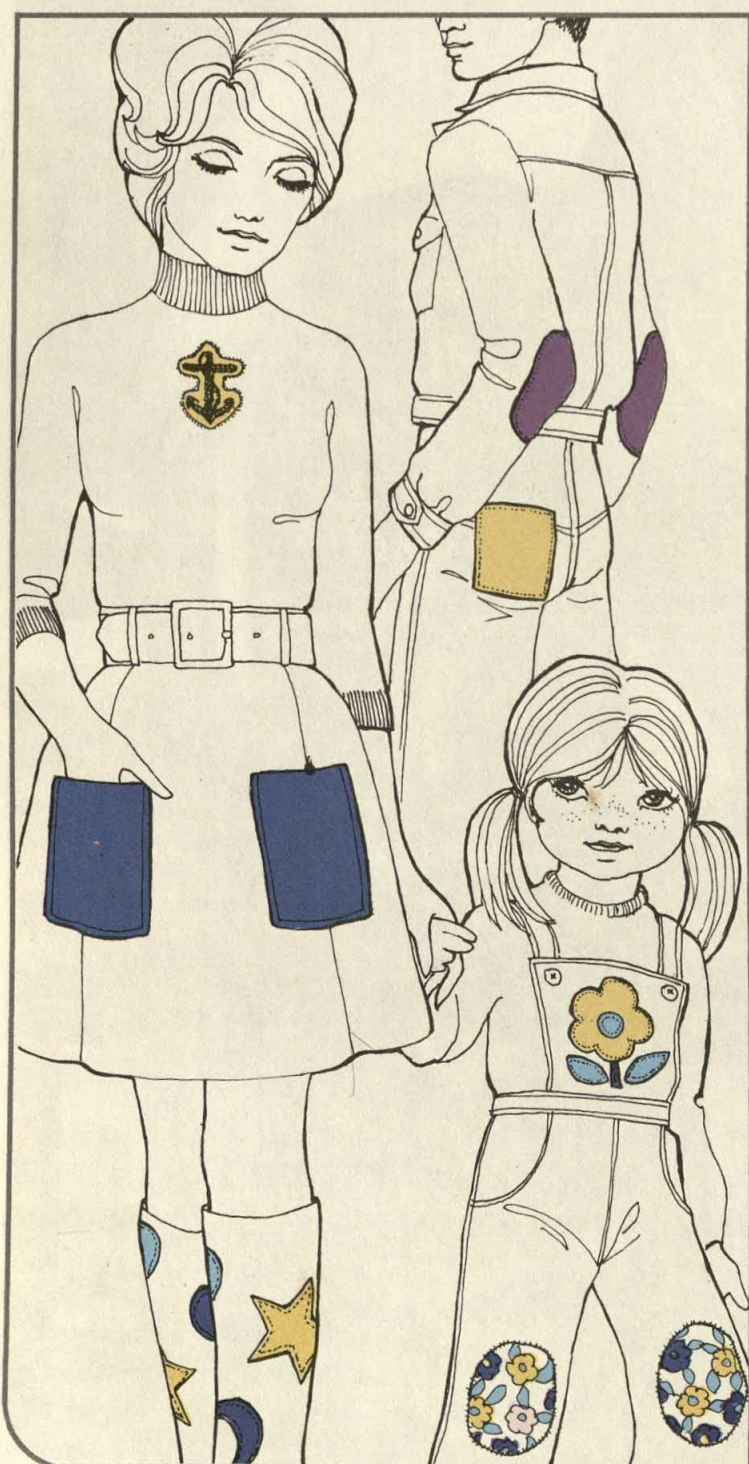
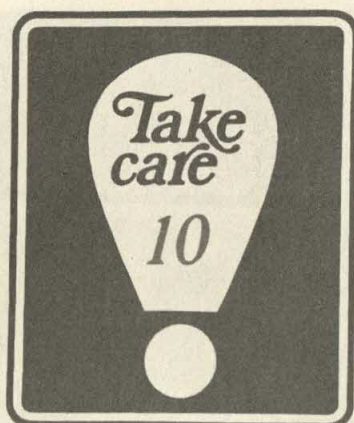
Attach the upper, raw edge of the interlining to the trouser fabric with loosely worked herringbone stitches.

Pin and tack the hem allowance over the interlining and finish as you would a skirt hem.

Cossack pants made in double jersey ►



Pretty practical patches



Patching is a mending technique well worth perfecting, extending the useful life of damaged household linens and clothes. This chapter describes how to prepare patches and methods of applying patches made of different kinds of fabric. Whether a patch is intended to mend inconspicuously or whether it is used decoratively, the same basic techniques are used.

Patching materials

A patch should be as inconspicuous as possible and, to achieve this, the material and the thread used for sewing must match the damaged item as closely as possible. You will find it useful, when making clothes, to keep scraps of material for future repairs. Inevitably, garments which are washed frequently will fade and it may be necessary to wash and boil the piece of patching material before using it. A little baking powder in the washing water will fade a fabric. Bought clothes, on the other hand, can present a fabric-matching problem when they require mending. Sometimes sufficient material for a patch can be taken from behind a belt, from a hem or behind a pocket, but whenever patching material is cut away it must be replaced with material of a similar weight.

Wide, white tape is useful for patching household linens such as sheets, towels and tea cloths and it is worth while keeping a quantity in your workbox for this purpose.

Decorative patching

If a hole occurs in a place where a patch would spoil the look of a garment, a little ingenuity can make patches a feature. There are no hard and fast rules about this kind of patching. You might, for instance, use a contrasting patch pocket to cover a hole, or apply a small piece of decorative appliqué. Ruching can be used effectively or decorative panels can be inserted into a

garment to cover a hole.

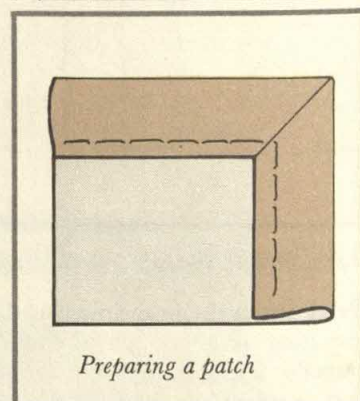
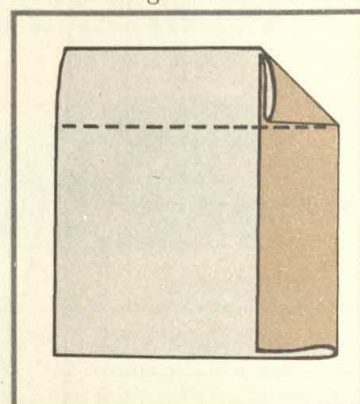
Leather or suede patches are sometimes used decoratively to cover a worn place on a heavy outer garment. These patches are best applied to the right side of the garment by hand using a strong holding stitch such as herringbone.

Hemmed patches

Because they are strong, flat and easy to launder, hemmed patches are used for articles which require frequent washing such as shirts, cotton under garments and household linens. The method given here for hemmed patches is the basic method used for applying other kinds of patches. Hemmed patches are usually square or oblong in shape.

Applying a hemmed patch.

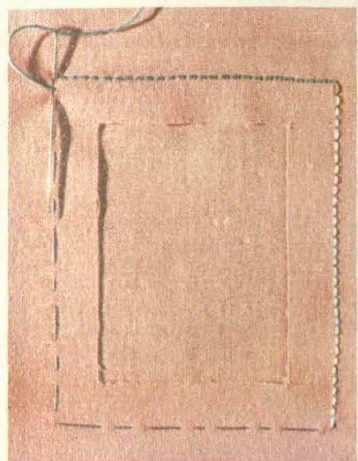
Cut a piece of material large enough to cover the hole and the surrounding area plus $\frac{1}{4}$ inch turnings. Tack the turn-



Preparing a patch

ings to the right side of the patch and mitre the corners so that they are neat and square. Place the patch in position, matching weft and warp threads and any pattern with the right side of the patch facing the wrong side of the garment. Pin and then tack

the patch in place. Working on the right side of the garment, and using a closely matching thread, back stitch or machine stitch the article to the patch (see below). Always



begin stitching in the middle of a side as this prevents weakness at the corners. Remove the tacking stitches and press well. Still working on the right side, trim the hole to a square shape and then snip diagonally into each of the corners. Turn under the raw edges so that the article forms a hem on the patch and tack. Hem all round with small stitches, and press.

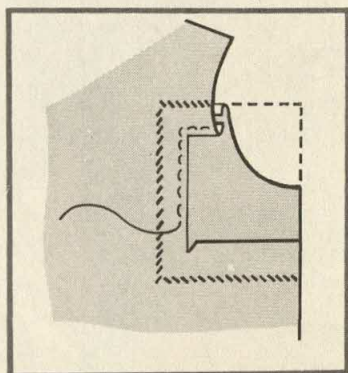


Hemmed patches on garments. When mending holes in garments where the hole has been caused by wear (such as under the arms), first unpick the seams and press flat. Mark the area to be patched, including the worn area, with tacking stitches. Prepare the patch as before, tacking turnings to the right side and mitring the corners, but leave the edge which is to be set into the armhole seam. Apply the right side of the patch to the

wrong side of the garment and tack in position.

Working on the wrong side, hem the edges of the patch to the garment, leaving the edge which will be set into the armhole seam.

On the right side, cut away the worn area to within $\frac{1}{2}$ inch of

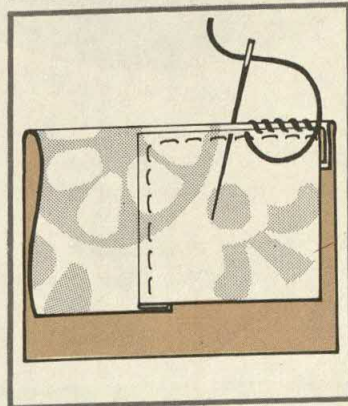
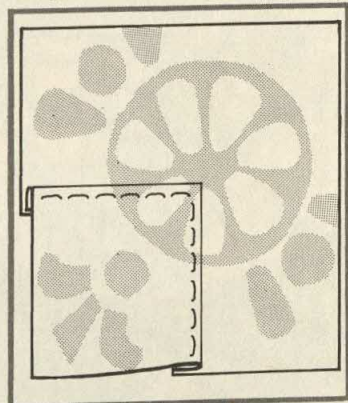


the hem stitches and trim the patch to the shape of the garment (see diagram). Snip diagonally into the corners, turn the raw edges under and hem the garment to the patch. Reset the seam.

Print patch

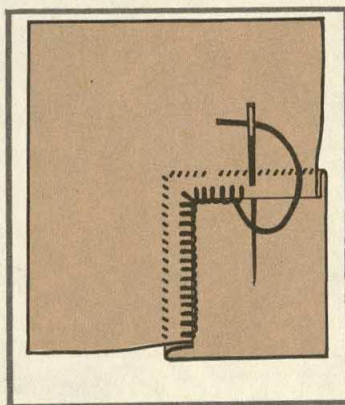
This patch is used on lightweight outer garments or soft furnishings and is particularly useful where patterns have to be matched.

Prepare the patch using the



method previously given except that $\frac{3}{8}$ in turnings are allowed and the turnings are tacked on the wrong side of the patch. Mitre the corners, leaving one edge if it has to be set into a seam.

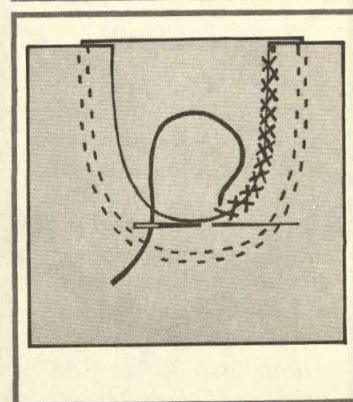
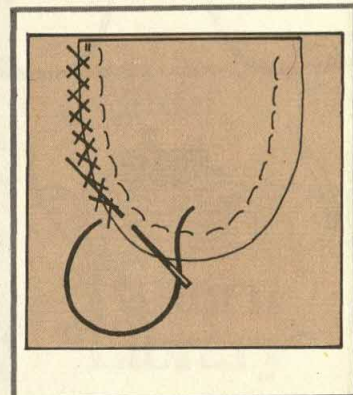
Place the patch right side up on the right side of the garment, matching the grain and the pattern carefully. Pin and tack in position. Fold the article back level with the top edge of the patch and, holding the patch towards you, over-sew with tiny stitches along the edge of the patch to the corner. Turn the work and oversew along the second edge. Work all the edges this way. Leave any edges which are to be set into a hem or seam.



On the wrong side, trim away the worn part of the garment, leaving $\frac{1}{4}$ in for turnings. Shape the patch if necessary to the shape of the garment. Button-hole stitch the raw edges of the patch and the garment together, but do not sew the raw edges down on to the patch. Reset any seams or hems.

Patching machine knit fabrics. Two methods of patching are used for machine knitted fabrics. On lock-knit and stockinette type fabrics, the patch is cut into a round or oval shape without turnings. It is applied directly to the hole, right side up on the right side of the garment, matching the direction of the knit. The edges of the patch are buttonhole stitched, using silk thread as this is more elastic than cotton. The hole is then cut to within $\frac{1}{4}$ in of the stitches on the wrong side and the two raw edges buttonholed together to neaten. When mending holes in mach-

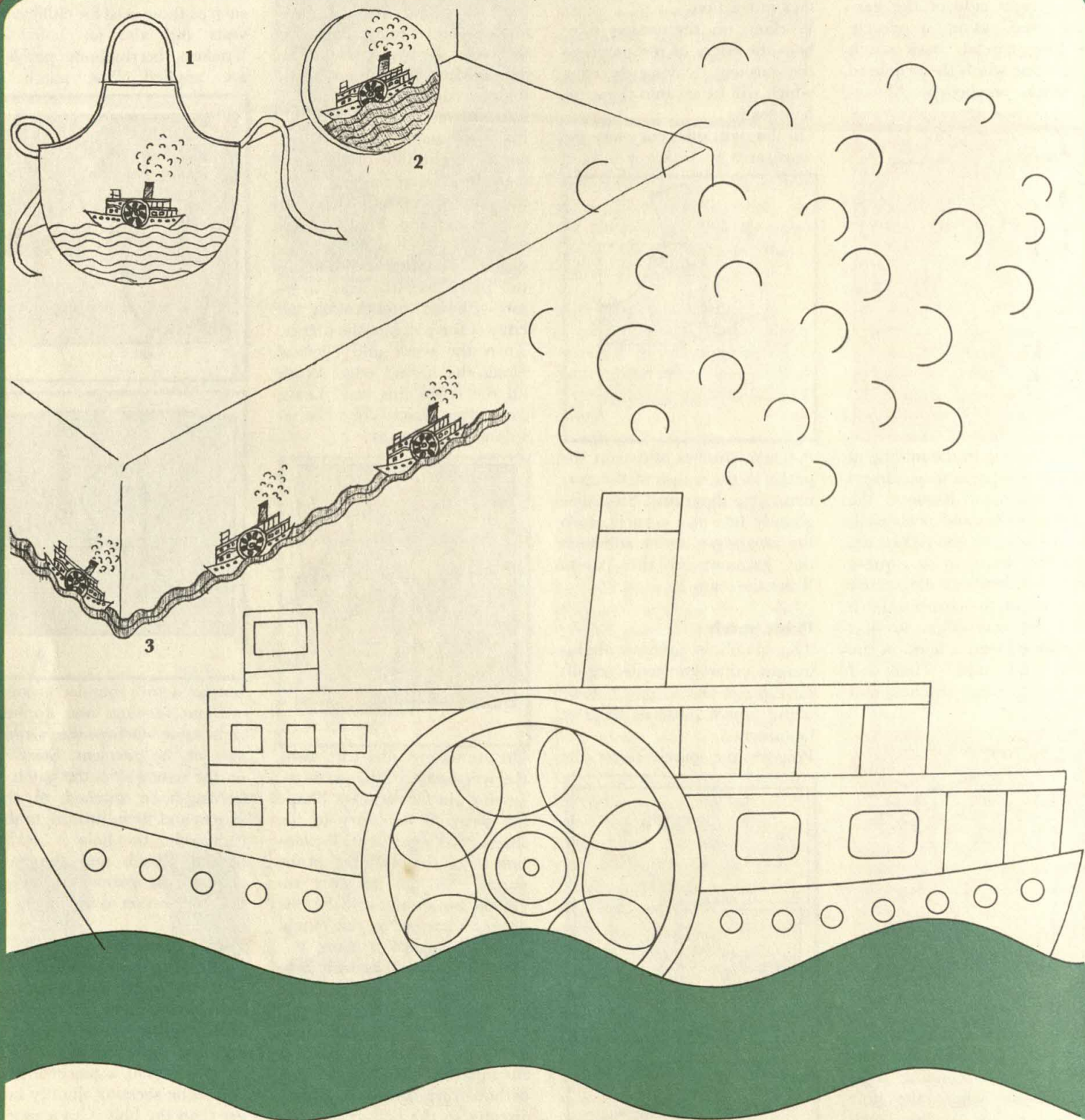
ine knitted woollen fabrics, such as those used for children's vests and also for holes in blankets, herringbone patches are applied. The patch is



prepared with rounded corners without turnings and applied right side facing the wrong side of the garment. Starting on the wrong side, the patch is herring-bone stitched to the article and then, turning to the right side, the hole is neatly trimmed back and the raw edge of the garment herring-boned down on to the patch.

Patching on net

Small holes in net fabrics such as those caused by a cigarette burn can be mended almost invisibly using polythene sheeting. Cut the edges of the hole clean, and cut a piece of fine polythene sheeting slightly larger than the hole. Cut a patch of net from a piece of matching net. Place the piece of polythene sheeting under the hole and the net patch on the surface fitting it to match the mesh. Press with a warm iron thus fusing the materials together. Make sure that the iron is only just warm enough to melt the polythene but does not damage the net.



Fashion Flair Ship ahoy!

This busy little paddle steamer makes an amusing motif to use on children's clothes and for their rooms. Embroider the design by hand or machine in simple line stitches, using contrast fabric or ric-rac braid for the

waves. Alternatively, appliqué the boat, stitching the details over the shape.

1. Embroider or appliqué a play apron using either washable cotton or lightweight PVC.

2. Make a set of cushions to sail along the divan.

3. Brighten up a little boy's room by bordering a divan cover with paddle steamers and scalloping the edges along the waves. Adapt this idea for curtains and pelmet, too.



Pattern Library

Bright wings

This canvas work butterfly pattern is taken from a rug measuring 3 feet by 5 feet, designed by Louis J Gartner Jr. Originally inspired by a fabric design, the butterfly motifs are not confined by a border but have been allowed to run off the edge freely. The use of dark brown and white in the design contrasts in an exciting way with the bright colours, bringing them to life and achieving a feeling of movement. The original rug was worked in petit point on double mesh canvas, the threads split to make 20 stitches to the inch.

Pretty pinny with pockets



The jacquard pockets of this pretty pinny are worked using separate balls of colour for each area to avoid weaving the yarn across the back of the work (see Knitting Know-how chapter 46).

Sizes

To fit a 24[26:28:30]in chest
Length at centre back, 21[22:
24:26]in, adjustable

Basic yarn tension

7 sts and 9 rows to 1in
over st st worked on
No.10 needles

Materials shown here

Sirdar 4-ply Fontein Crepe
8[9:11:12]oz main shade, A
Small quantities of
contrasting colours for pockets
One pair No.10 needles
One pair No.12 needles
Set of four No.12 needles
pointed at both ends
Stitch holder

Back

Using No.10 needles and A
cast on 141[148:155:162] sts.
Work 12 rows K1, P1 rib.
Beg with a K row continue
in st st. Work 14 rows.

Next row K2 tog, K30
[32:34:36] sts, K2 tog tbl,
K1, K2 tog, K67[70:73:76]
sts, K2 tog tbl, K1, K2 tog,
K to last 2 sts, K2 tog.
Beg with a P row work 13
rows without shaping.

Next row K2 tog, K28[30:
32:34] sts, K2 tog tbl, K1,
K2 tog, K65[68:71:74] sts,
K2 tog tbl, K1, K2 tog,
K to last 2 sts, K2 tog.

Beg with a P row work 13
rows without shaping.

Continue dec 6 sts in this way
on next and every 14th row
6 times more.

Continue without shaping
until work measures 15[16:
17:18]in or required length
to underarm, ending with a
WS row.

Shape armholes

Cast off 4 sts at beg of next 2
rows, then dec one st at each
end of every row until
63[68:73:78] sts rem.

Continue without shaping
until armholes measure
6[6:7:7]in from beg, ending
with a WS row.

Shape shoulders

Cast off 5 sts at beg of next 4
rows and 4[5:6:7] sts at beg
of next 2 rows.
Cast off rem sts.

Front

Work as given for Back until
work measures $\frac{1}{2}$ in less than
Back to underarm, ending
with a WS row.

Shape neck

Next row K38[41:44:47] sts,
turn.

Leave rem sts on holder.

Dec one st at neck edge on
every row 9[10:11:12] times
in all, at the same time when
work measures same as Back
to underarm, shape armhole,
ending with a WS row.

Shape armhole

Cast off 4 sts at beg of next
row and dec one st at armhole
edge on every row 11[12:13:
14] times in all.

Continue without shaping
until armhole measures same
as Back to shoulder, ending at
armhole edge.

Shape shoulder

Cast off at beg of next and
following alt rows 5 sts twice
and 4[5:6:7] sts once.

With RS work facing leave
first 17[18:19:20] sts on
holder for centre neck,
rejoin yarn to rem sts and
complete to match first side,
reversing shaping.

To make up

Press under a damp cloth
with a warm iron. Join
shoulder seams.

Armbands. Using No.12
needles and A, with RS
facing, K up 113[113:121:
121] sts evenly around
armhole. Work 8[8:10:10]
rows K1, P1 rib, dec one st
at each end of every 4th row.
Cast off in rib.

Join side seams.

Neckband. Using set of four
No.12 needles and A, with
RS facing, K up 176[178:
192:194] sts evenly around
neck, including sts on holder.
Work 8[8:10:10] rounds K1,
P1 rib. Cast off in rib.
Press seams.

Striped pockets. (make 2)
Using No.10 needles and A
cast on 30 sts.

Beg with a K row work in
st st and stripes of 1 row B,
1 row A and 1 row C. Work
34 rows. Break off B and C
and continue with A only.
K 1 row. Work 5 rows K1,
P1 rib. Cast off in rib.

Christmas tree pocket.

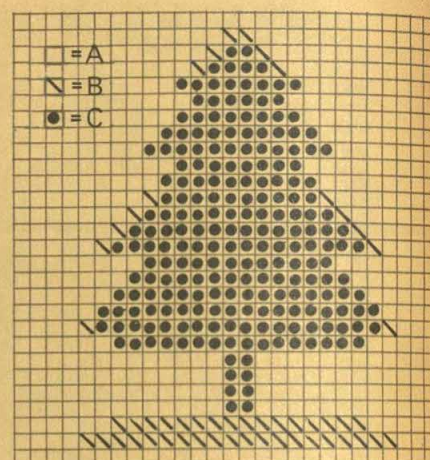
(make 2) Using No.10 needles
and A cast on 30 sts. Beg with
a K row work in st st.
Work 34 rows as given on
chart using colours as given.
Using A only work 6 rows
K 1, P1 rib. Cast off in rib.

Boat and flower pocket.

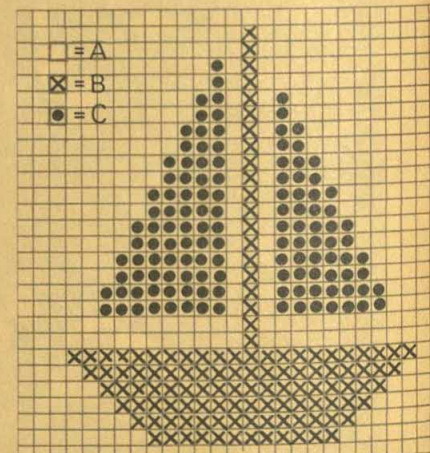
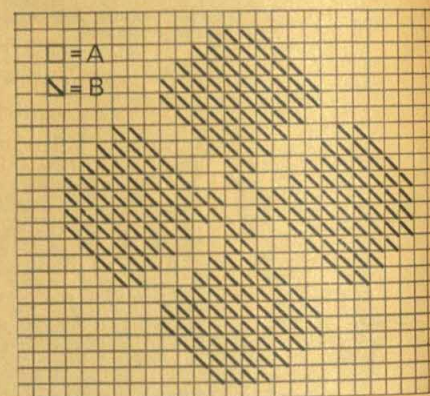
(make 2). As for Christmas
tree pocket, following chart.

Windmill pocket.

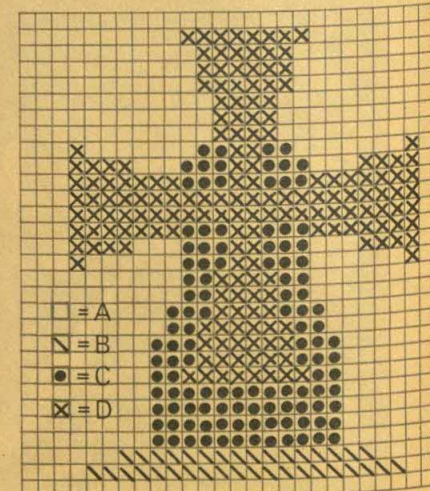
(make 2) Work as for Christmas tree
pocket, following chart.
Turn in narrow hem round
edge of pockets and stitch
to pinafore. Press pockets.



▲ Christmas tree ▼ flower charts

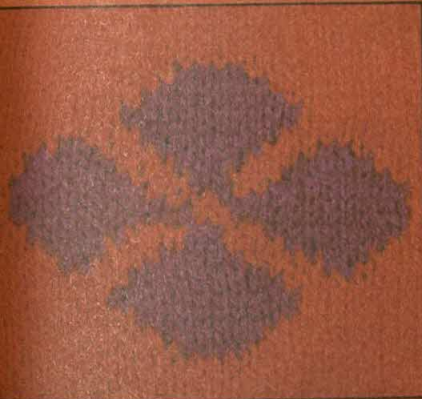


▲ Boat ▼ windmill charts

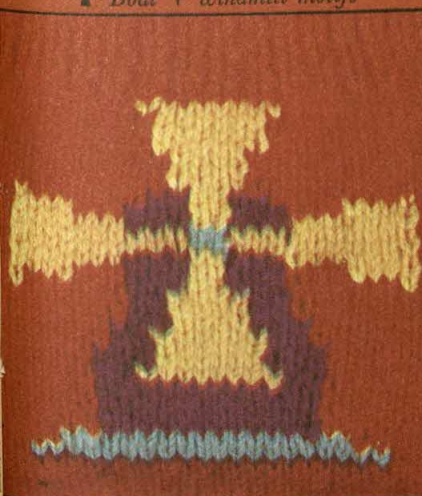




▲ Christmas tree ▼ flower motifs



▲ Boat ▼ windmill motifs



Charleston dress in crochet

A young styled dress with the lively look of the 'roaring twenties'. A cleverly shaped treble panel ensures a perfect fit and the brief patterned yoke lends a demure touch. Wear it as a cool summer dress, as a dashing tunic over slim trousers, or add a glittering belt for evening glamour.

Sizes

To fit a 34[36:38]in bust
36[38:40]in hips
Length at centre back, 31½in
The figures in brackets []
refer to the 36 and 38in sizes
respectively

Tension for this design

One patt rep of 8tr and
1 group and 7 rows to
3in over patt worked on
No.3-00 (ISR) crochet
hook

Materials shown here

Pingouin Double Knitting
19[20:21] 25grm balls
One No.3-00 (ISR) crochet
hook
One button

Back

Using No.3-00 (ISR) hook
make 125[129:133]ch.

1st row Into 2nd ch from
hook work 1dc, *1dc into
next ch, rep from * to end.
Turn.

2nd row 2ch, 1tr into each of
next 5[7:9] sts, *miss 3 sts of
previous row, work 4tr, 1ch,
4tr all into next st to form
group, miss 3 sts of previous
row, 1tr into each of next 8



sts, rep from * ending last
rep with 6[8:10]tr. Turn.

3rd row 2ch, 1tr into each of
next 5[7:9] sts, *4ch, 1dc
into ch sp in centre of tr
group, 4ch, 1tr into each of
next 8 sts, rep from * ending
last rep with 6[8:10]tr. Turn.

4th row 2ch, 1tr into each of
next 5[7:9] sts, *into dc in
centre of group work 4 tr,
1ch, 4tr group, 1tr into each
of next 8 sts, rep from *
ending last rep with 6[8:10]tr.
Turn.

Rep 3rd and 4th patt rows
until work measures 4in,
ending with a 4th patt row.

1st dec row 2ch, 1[2:3]tr,
work next 2tr tog to dec thus:
(yrh, insert hook into next st,
yrh and draw loop through,
yrh and draw through 2 loops)
twice, yrh, draw through all 3
loops on hook, 2[3:4]tr, *4ch,
1dc in centre ch of group,
4ch, 1tr into each of next
3tr, dec by working 2tr tog
as before, 1tr into each of
next 3tr, rep from * ending
last rep by working 2tr tog
in centre of the panel.

Continue in patt noting that
there will be one tr less in
each panel.

Dec one tr in the centre of
each panel in this way when
work measures 8, 16 and 19in.
There should now be
2[4:6]tr at each side and 4tr
in central panels.

Work 2in without shaping.
Inc one tr in centre of each
panel by working 2tr into
one st.

Continue without shaping
until work measures 25in
from beg, ending with a 3rd
patt row.

Shape armholes

1st row Ss to centre of 1st
group, 3ch, 3tr into same st
as base of ch, work in patt
to last group, 4tr in dc. Turn.

2nd row 1ch, 1tr into each of
next 5tr panel, work in patt
to last half group, 1dc in last
tr. Turn.

3rd row Ss to first tr, 3ch,
1tr into each of next 4tr,
work in patt to last tr panel,
1tr into each of 5tr. Turn.

Complete next 3rd patt row.

Divide for centre back

Work 1 row tr to one st
before centre st, working 1tr
into each tr, 3tr into ch sps
and 1tr into dc. Turn. 38tr.

Work 1 row tr.

Continue in patt on these sts,
beg at armhole edge.

1st row 2ch, 1tr, *miss 3 sts,
work 1 group in next st,
miss 3 sts, 1tr, rep from *
ending with 1 group, miss
3 sts, 1tr into each of next 5tr.
Turn.



2nd row 2ch, 1tr into each of
next 4tr, *4ch, 1dc in centre
of group, 4ch, 1tr in tr, rep
from * ending with 2tr. Turn.

3rd row 2ch, 1tr, *1 group
in dc, 1tr in tr, rep from *
ending with 5tr. Turn.

Rep 2nd and 3rd rows 3
times more, then 2nd row
once.

Shape neck and shoulder

Continue in patt working 1tr
only at neck edge on next
row and half a group less at
same edge until 3 groups rem.
Work next 2nd row to give
straight edge. Finish off.

Complete other side to
correspond, reversing shaping.

Front

Work as given for Back until
1st row of tr for yoke is
completed, omitting back
opening. 77tr.

Work 1 row tr, dec 1tr at
each end of row.

Continue in patt as given for
Back yoke, beg and ending
each row with 2 tr.

Continue until 5 group rows
have been completed. Work
one 2nd row.

Shape neck

Work in patt to centre 3
groups, turn.

Complete shoulder on these
sts.

Continue in patt, dec 1tr at
neck edge on next row only,
(3 groups rem), until armhole
measures same as Back to
shoulder. Finish off.

Rejoin yarn to other side of
3 central groups and work
other side to correspond.

To make up

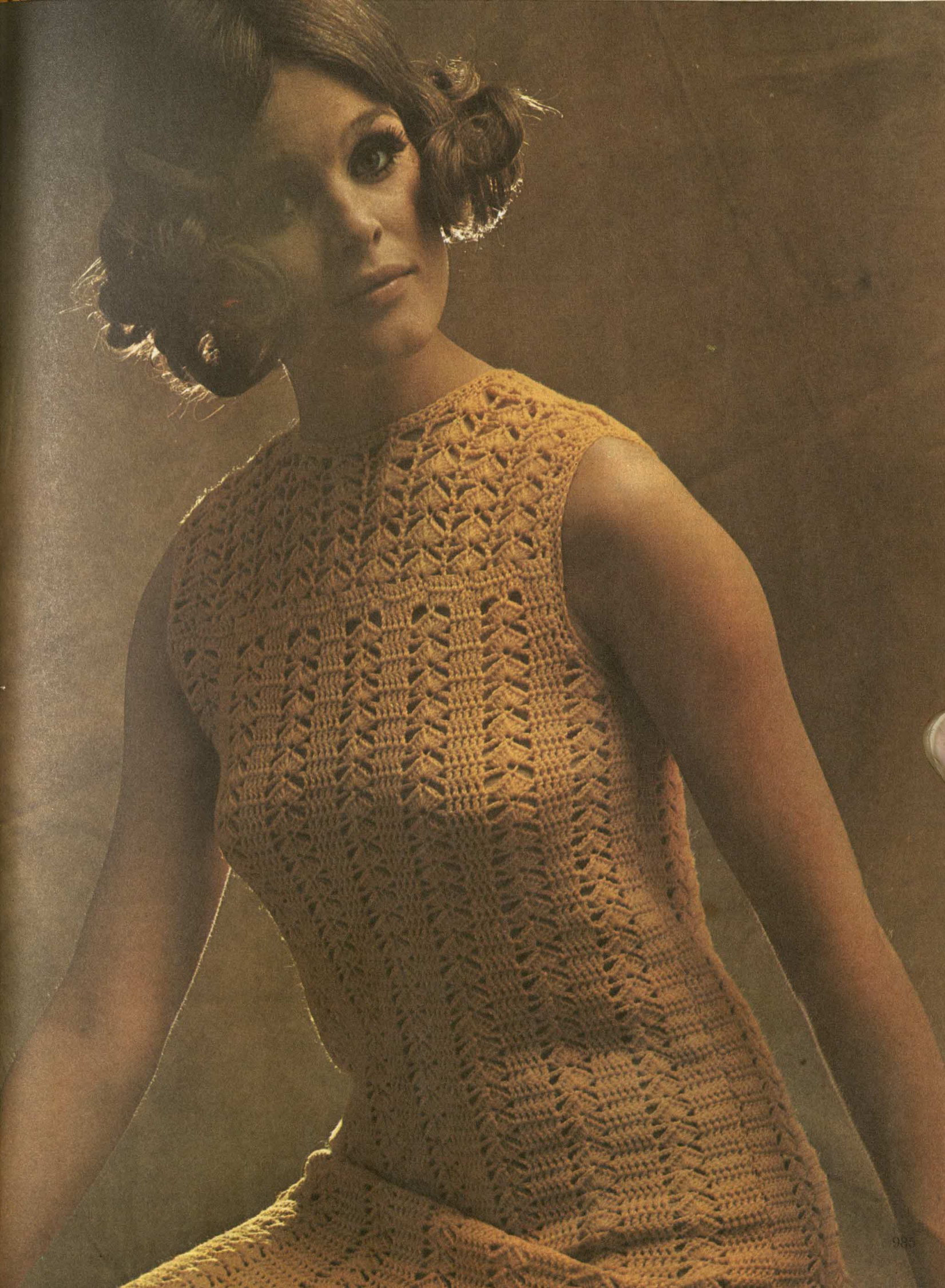
DO NOT PRESS.

Join side and shoulder seams.

Armbands Work 2 rows dc
round each armhole. Finish off.

Neckband Work 2 rows dc
round neck and edge of back
opening. Make button loop
at top of opening. Sew on
button to other side of
opening.

◀ Close up detail of treble panel
Simply styled and simply pretty ▶



Arch stitches from simple chains



These simple crochet stitches, based on a series of chains to form arches, comprise a very popular group of patterns. As these stitches are so open and lacy they have a great variety of uses—from chunky stoles and ponchos to gossamer baby shawls and fashion garments.

A pretty way to try out arch stitches would be to make long lacy sleeves to fit into a sleeveless dress. Choose the shape of sleeve you want and either buy or make a paper pattern. As you work the sleeve, increase and decrease to obtain the shape, keeping to the pattern outline as closely as possible. You will find a straight, long sleeve or trumpet-shaped sleeve easiest to work. The illustration shows the use of simple arch stitch on a trumpet shape sleeve.

Simple arch stitch

Make a loose chain divisible by multiples of 4, plus 2.

1st row. Into 2nd ch from hook work 1dc, *5ch, miss 3 ch, 1dc into next ch, rep from * to end working 1dc in last ch. Turn.

2nd row. *5ch, 1dc in first ch loop, rep from * to end. Turn. The 2nd row forms pattern and is repeated throughout.

Fancy arch stitch

Make a loose chain divisible by multiples of 4, plus 2, noting that 1st row of chain loops should be an odd number of loops to keep pattern symmetrical.

1st row. Into 2nd ch from hook work 1dc, *5ch, miss 3 ch, 1dc into next ch, rep from * to end working 1dc in last ch. Turn.

Simple arch stitch



▲ *Fancy arch stitch which has an asymmetrical effect*



▲ *Festoon stitch consisting of trebles and double crochet forming arches*

2nd row. *3ch, 3tr into central ch of loop, 3ch, 1dc into central ch of next loop, rep from * ending with 1dc into dc of previous row. Turn.

3rd row. 5ch, *1dc into centre tr of 3tr group, 3ch, 3tr into next dc of previous row, 3ch, rep from * ending 2ch, 1tr into top of turning ch. Turn.

4th row. *3ch, 3tr into next dc, 3ch, 1dc into centre tr of next tr group, rep from * ending with 1dc into turning ch. Turn.

Rows 3 and 4 form pattern and are repeated throughout.

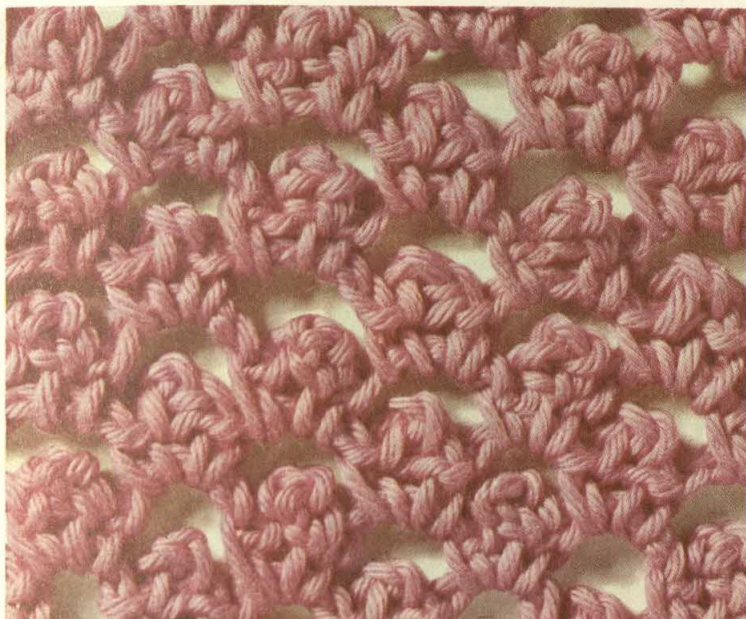
Festoon stitch on arches

Make a loose chain divisible by multiples of 4, plus 2.

1st row. Into 2nd ch from hook work 1dc, 1dc into each ch to end. Turn.

2nd row. 3ch, miss first dc, *1tr into next dc, 3ch, 1tr into same dc, miss 3dc, rep from * to last 2dc, miss 1dc, 1tr into last dc. Turn.

3rd row. 1ch, 1dc into first tr, *5dc into 3ch loop, rep from * ending



▲ Arch stitch with picots results in a firmer look



▲ Arch stitch with clusters, ideal for stoles and ponchos

with 1dc into top of turning ch. Turn.

4th row. 3ch, *1tr into centre dc of 5dc group, 3ch, 1tr into same dc, rep from * ending with 1tr into last dc. Turn.

Rows 3 and 4 form pattern and are repeated throughout.

Arch stitch with picots

Make a loose chain divisible by multiples of 4, plus 2.

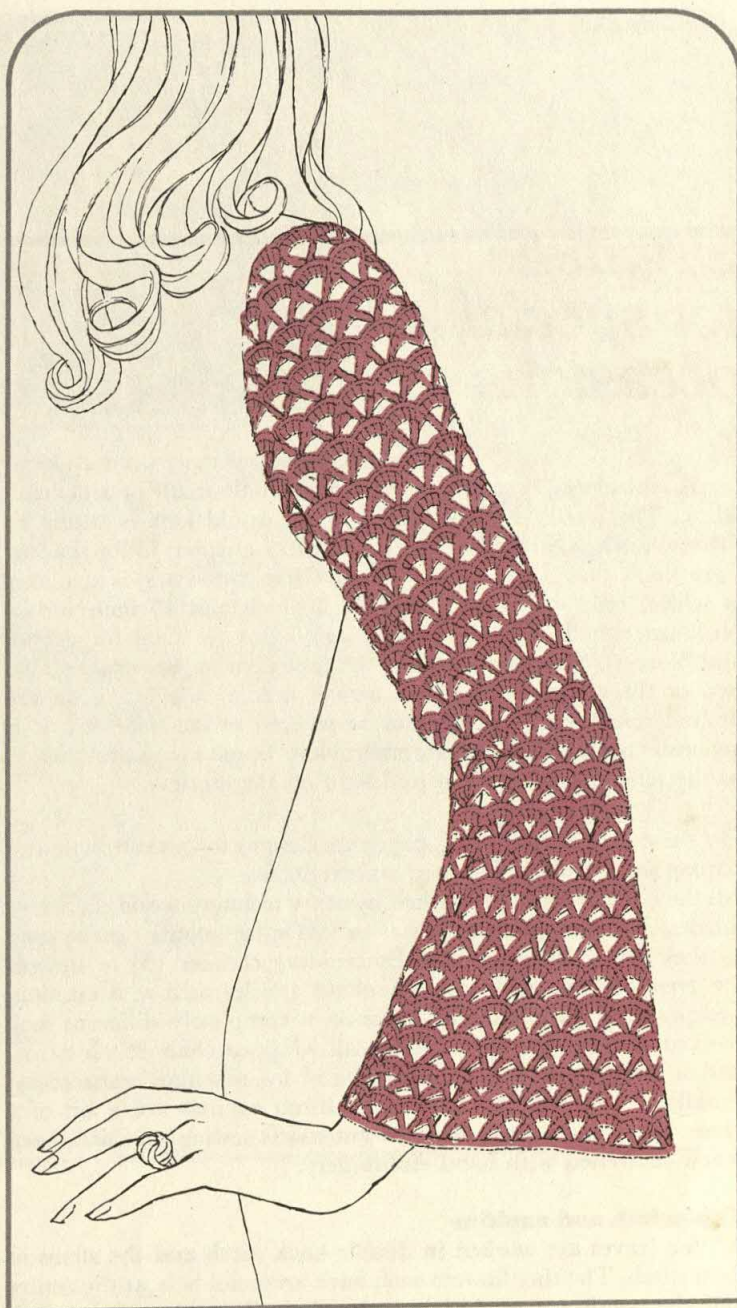
1st row. Into 2nd ch from hook work 1dc, *5ch, miss 3 ch, 1dc into next ch, rep from * ending with 1dc into last ch. Turn.

2nd row. 3ch, *1dc into 5ch loop, 3ch, sl st into first ch to form picot, 1dc into same ch loop, 4ch, rep from * ending with 1tr into last dc of previous row. Turn.

3rd row. 7ch, *1dc, 1 picot, 1dc all into 4ch loop, 4ch, rep from * ending with 1tr into top of turning ch. Turn.

4th row. 3ch, *1dc, 1 picot, 1dc all into 4ch loop, 4ch, rep from * ending with 1dc, 1 picot, 1dc into 7ch loop, 1tr into 4th ch of turning ch. Turn.

Rows 3 and 4 form pattern and are repeated throughout.



▲ Make a long lacy sleeve in festoon stitch for a distinctive touch

Arch stitch with clusters

Work a loose chain divisible by multiples of 4, plus 2.

1st row. Into 2nd ch from hook work 1dc, 1dc into each ch to end. Turn.

2nd row. 1ch, 1dc into next dc, *4ch, miss 3dc, 1dc into next dc, rep from * ending with 1dc into last dc. Turn.

3rd row. 1ch, 1dc into next dc, into first loop work 1dc, into same loop, (yrh, draw yarn very loosely through ch loop) 3 times, yrh and draw through all loops on hook, yrh and draw through single loop on hook—called 1 cluster—1dc into same loop, 4ch, *1dc, 1 cluster, 1dc all into next ch loop, 4ch, rep from * ending with 1dc into last dc. Turn.

4th row. 5ch, *into next 4ch loop work 1dc, 1 cluster, 1dc, 4ch, rep from * ending 4ch, 1dc into last dc. Turn.

5th row. 1ch, 1dc into next dc, *into next 4ch loop work 1dc, 1 cluster, 1dc, 4ch, rep from * ending with 1dc into 2nd of first 5ch. Turn.

Rows 4 and 5 form pattern and are repeated throughout.

Embroidery

50

Organdie for special occasions

For special occasions, nothing looks more elegant than embroidered tablecloths, tray cloths and trolley cloths made of a delicate fabric. The trace designs in this chapter would look beautiful in shadow work on organdie (see Embroidery chapter 33 for shadow work know-how). Organdie is made from cotton and is available in white, red, yellow and black in 36 inch and 45 inch widths (organza, which is made from silk or nylon, is ideal for dresses and blouses). Stranded cotton is the best yarn to use, usually one, two or three strands in a fine crewel needle, depending on the desired result. Small pieces can be worked in the hand but it is generally advisable to use an embroidery frame for shadow work, as the long stitches tend to pull tight on the fabric.

On these and the following pages are designs for a tablecloth and napkin set, a trolley cloth and several doilies.

All the designs could be worked by other techniques and on firmer fabrics. For example, the flower or leaf spray motifs can be used as they are or enlarged (see Embroidery chapter 15) as designs for dress embroidery or for household articles such as a cushion, bedspread or curtains. They take on a completely different look worked in long and short stitch with whipped chain stitch stems, and a different look yet again if used for machine embroidery. Finally, if you feel the buttonhole stitch edgings are a bit of a chore they can be worked on an automatic sewing machine, even when combined with hand embroidery.

Tablecloth and napkins

All the leaves are worked in double back stitch and the stems in stem stitch. The tiny flowers each have an eyelet hole at the centre and the petals are worked in satin stitch. The edge of the cloth can either be hemmed (see Embroidery chapter 21) or finished with a fine buttonhole stitch worked in scallops to match the napkins.

Trolley cloth

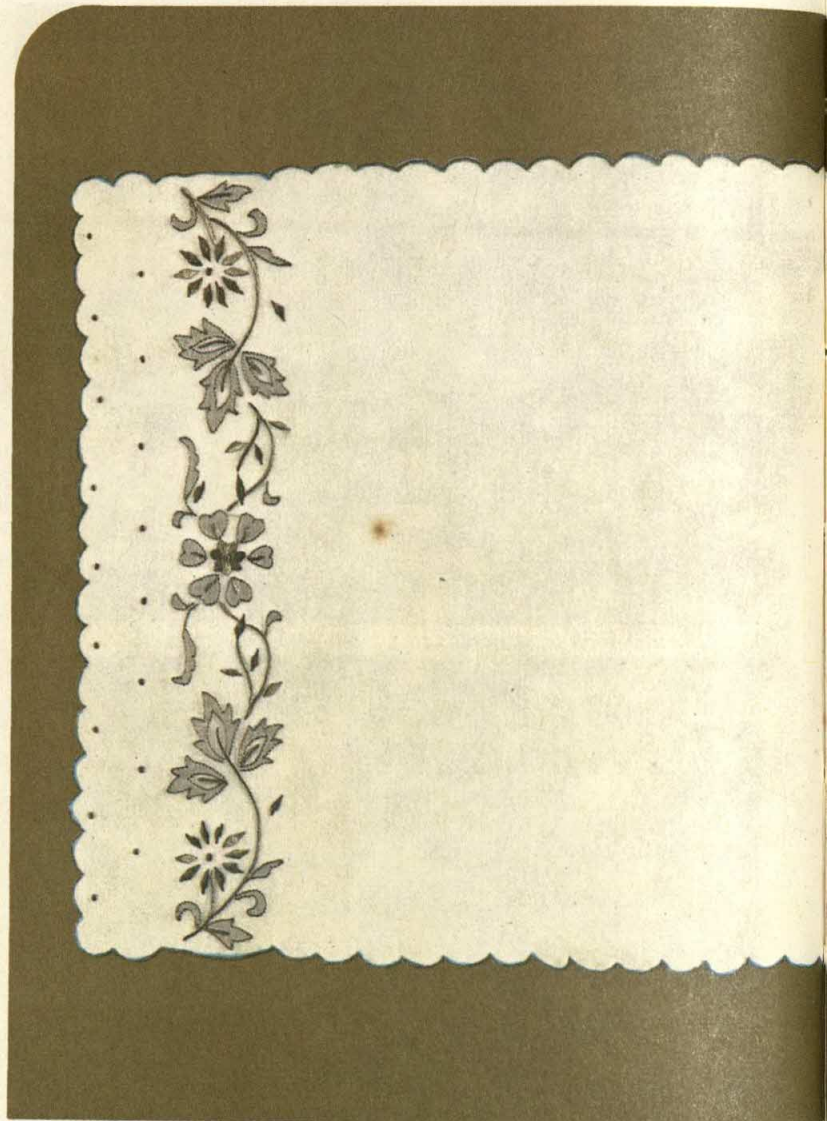
This is worked in double back stitch with some of the flowers and leaves in satin stitch. The stems of the flowers are worked in stem stitch and there is a border of satin stitch spots. The scallop edge is worked in buttonhole stitch, the fabric cut away after the stitching is completed.

Doilies

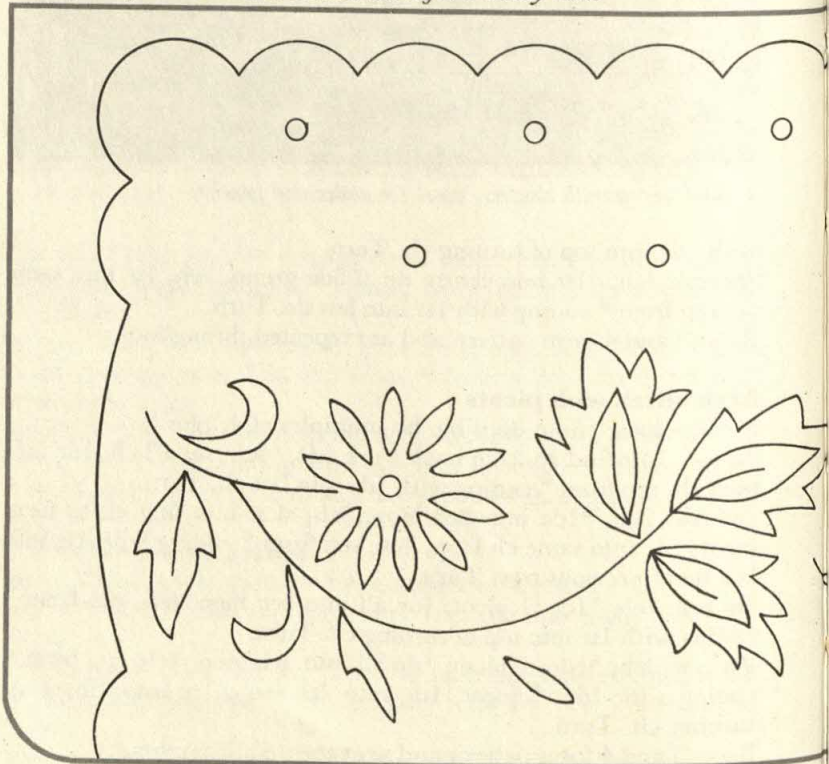
Work doilies 1, 2 and 3 in shadow work using double back stitch for the designs and buttonhole stitch for the edges.

Doily 4 has delicate applied leaves of self fabric pin stitched in place and is given further detail by working satin stitch on the areas where the leaves curl over. The tiny flowers are in double back stitch, stems and leaf veins in stem stitch.

Doily 5 is also worked in fine appliqué of self fabric with the details worked in satin stitch and stem stitch combined with a scalloped buttonhole edge.

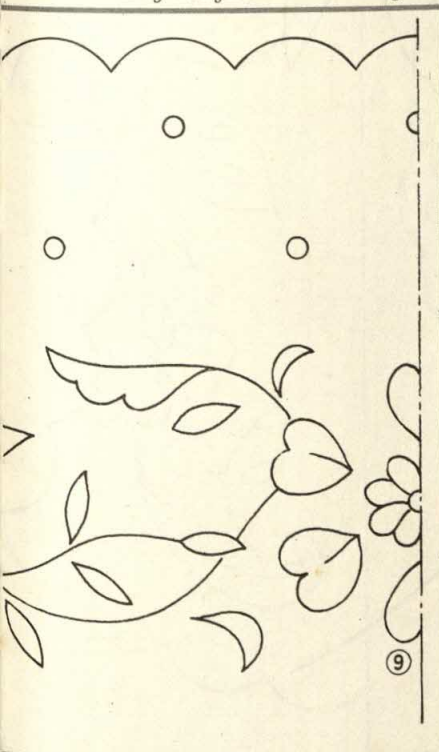


▲ Leaf and flower border in shadow work for a trolley cloth



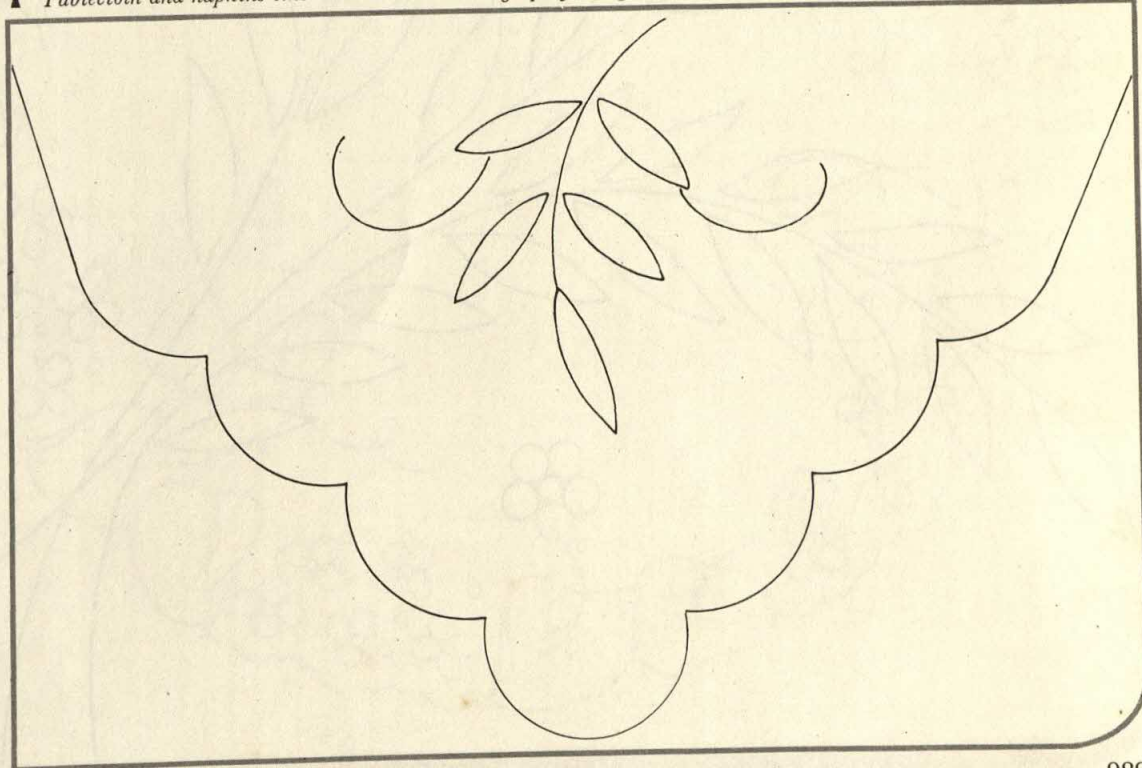


▼ Leaf and flower border design



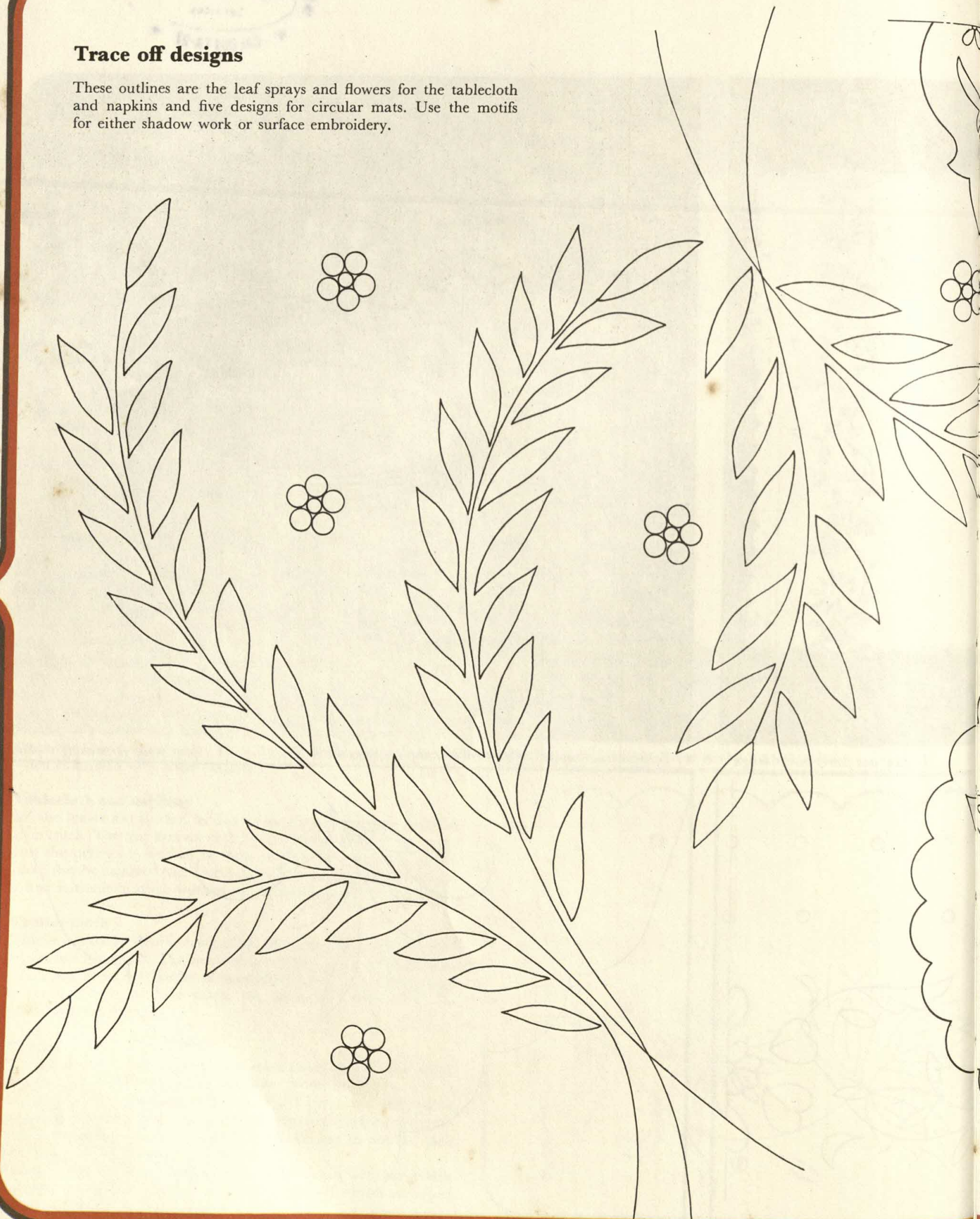
▲ Tablecloth and napkins embroidered with the leaf spray design

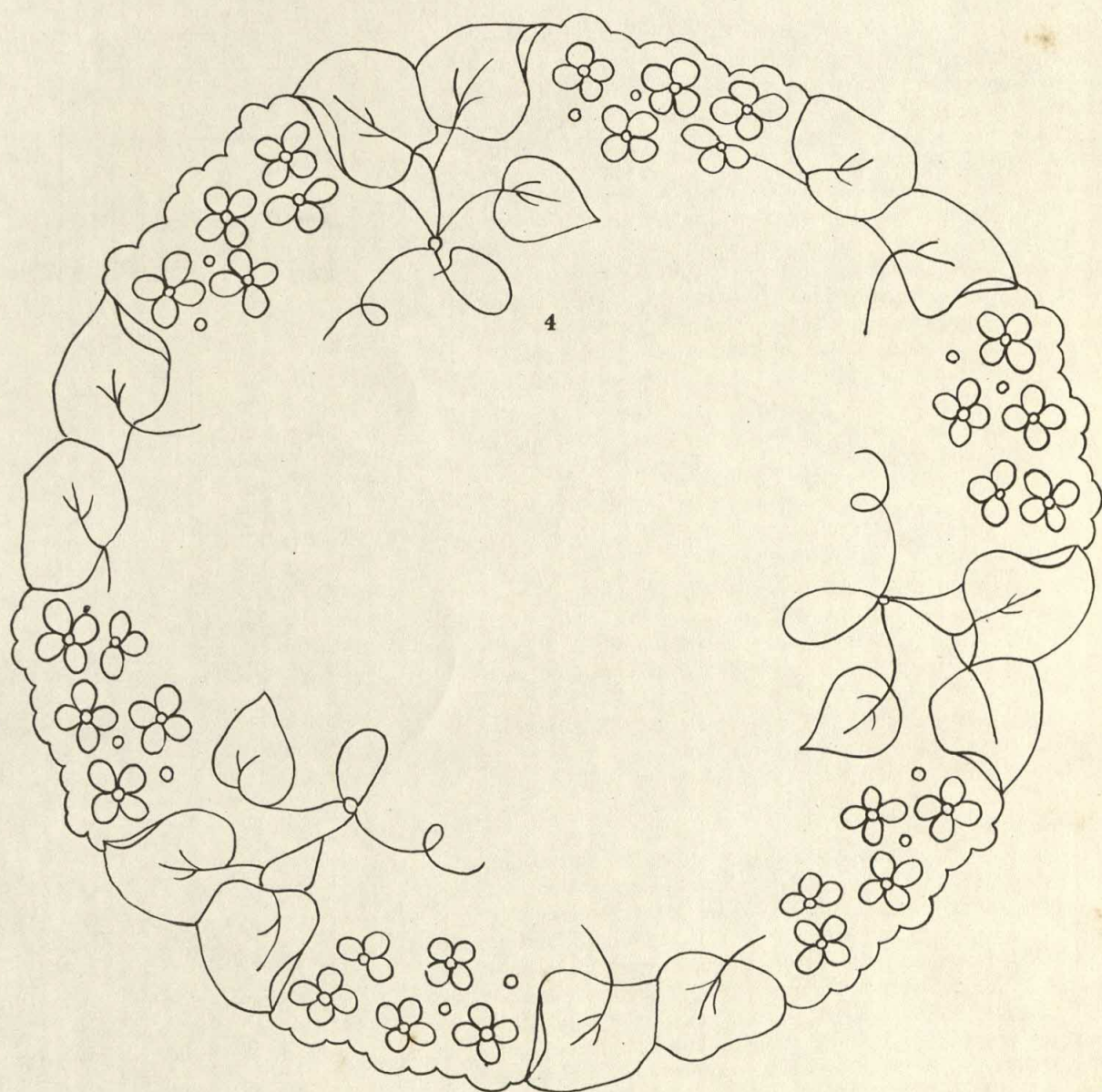
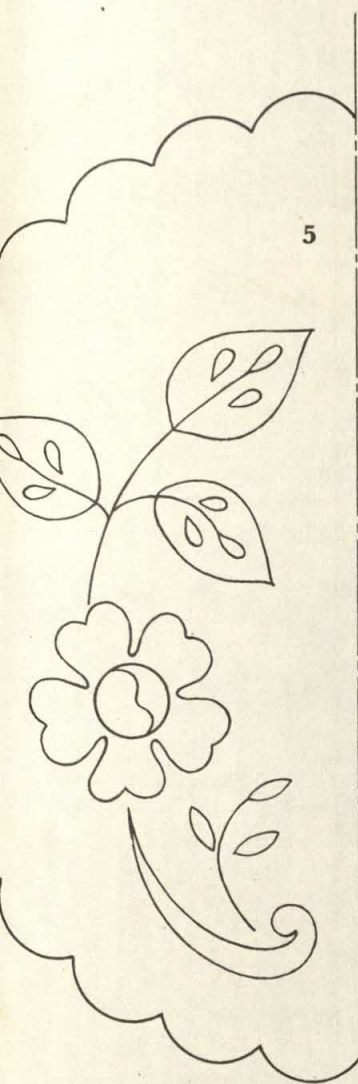
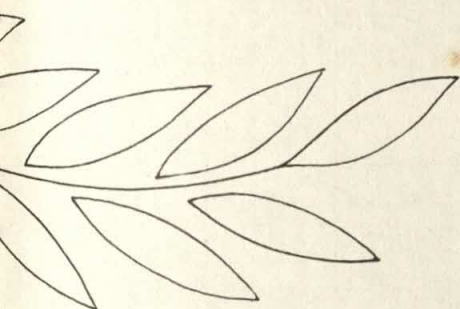
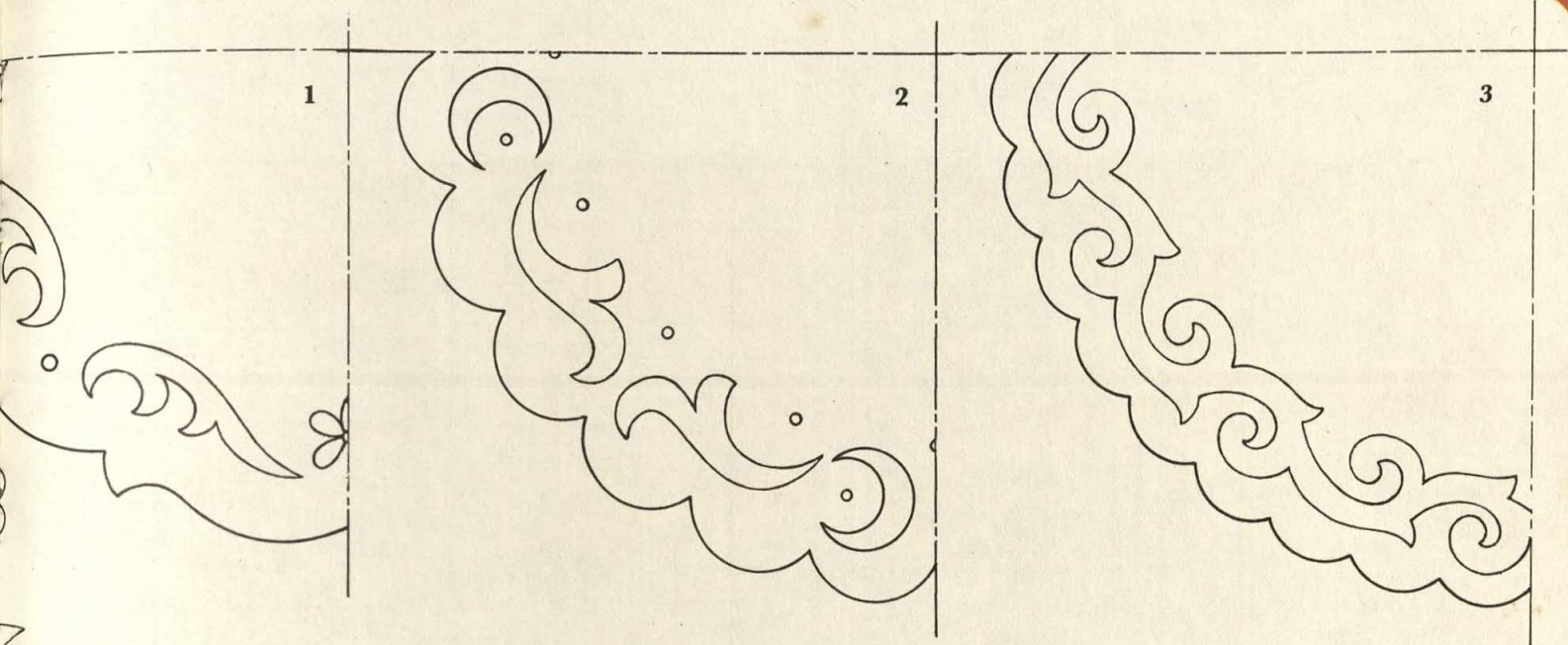
▼ Spray motif for making napkins

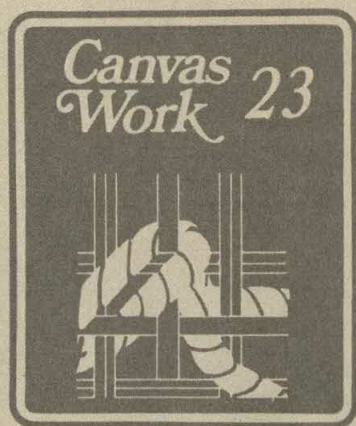


Trace off designs

These outlines are the leaf sprays and flowers for the tablecloth and napkins and five designs for circular mats. Use the motifs for either shadow work or surface embroidery.







Hot city night

Once you have built up a repertoire of canvas work stitches it is fascinating to combine them into a project. This panel incorporates many stitches which are built up into a cityscape of buildings seen by the light of the moon. Norwich stitch, recently discovered on a piece of work in the Norwich museum, is used at the base of the fountain.

Special effects

Each stitch has been chosen for the special effect it creates. Particular examples are the leaf stitch effect on the trees in the square, the paving stones represented in cushion stitch and the blue blocks of satin stitch for a tiled roof. Under the arches the areas of shadow are created by using a mixture of pink and grey-pink yarns in the needle.

As well as an imaginative use of stitches, the colours and yarn textures contribute to the atmosphere of the picture. The town hall at the lower left-hand corner and nearly all the houses are in darkness, but a light shines from two windows, one in pink, the other giving a warm red glow. Other windows reflect the moonlight in plastic raffia, and in the square the spray of a fountain sparkles in silver beads. The soft warm tones of the colours are evocative of a hot summer night.

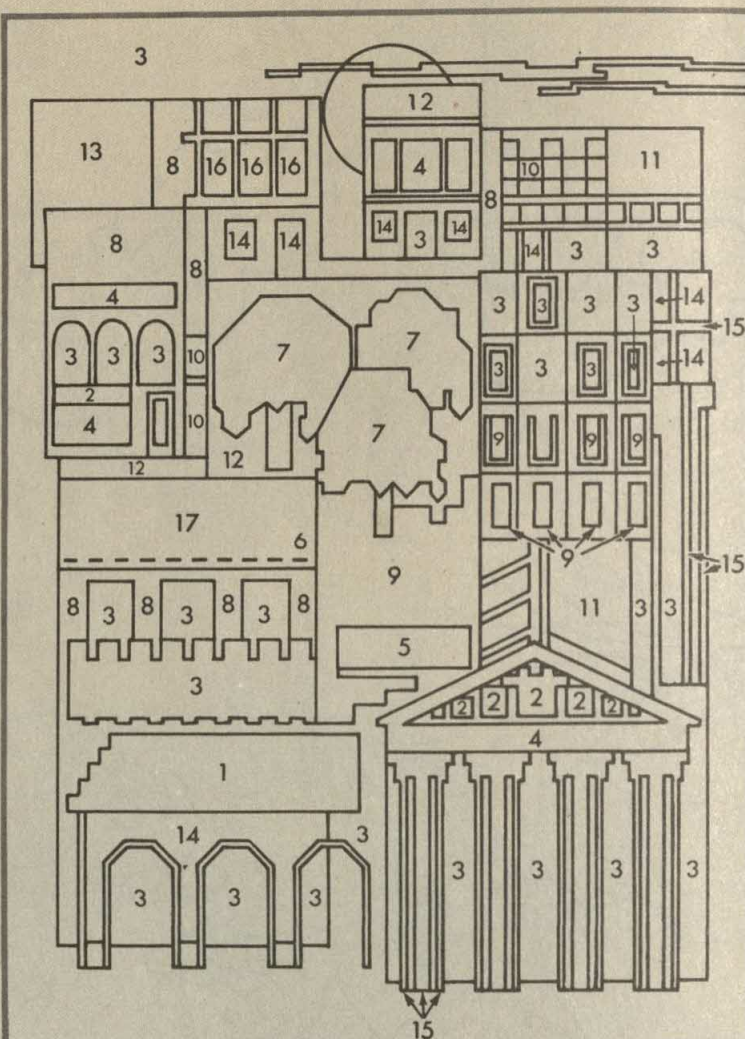
Materials you will need

- ☐ 20in by 22in single weave white canvas with 14 threads to the inch (finished size 11½in by 15¾in)
- ☐ Tapestry needle size 18
- ☐ Hardboard 11½in by 15¾in
- ☐ Fine string
- ☐ Slate frame
- ☐ 5 skeins Anchor Soft Embroidery Cotton 0167; 7 skeins 0103
- ☐ 1 skein each Anchor Stranded Cotton 0103, 0872, 0112
- ☐ 1 skein each Anchor Tapiserie Wool 0987, 089, 0168, 0417, 0388
- ☐ 2 skeins each 0132, 063, 087, 0504; 3 skeins 0125; 12 skeins 0118
- ☐ Small quantities purple wooden beads, small silver beads, dark blue plastic raffia

Working the panel

Work with the canvas in a slate frame, using the illustration as a chart. Begin by working the left-hand building first, then out and across the other buildings, filling in the background as you progress. If the background areas are left until the buildings are all completed, the worked stitches will have spread the threads of the canvas, thus pulling the remaining canvas threads too close together for easy stitching. Complete the panel by working the outer background on all four edges to the required depth.

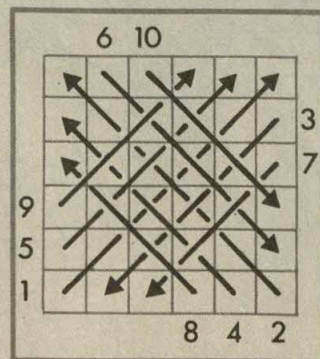
Stretch the work (see Canvas work chapter 5) and mount over the piece of hardboard (see Canvas work chapter 19). The panel can be hung framed or unframed.



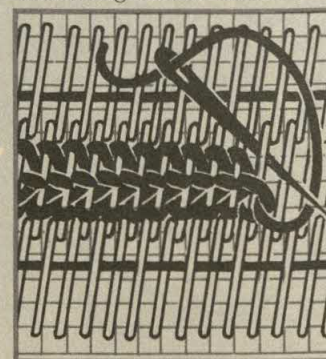
Stitch guide

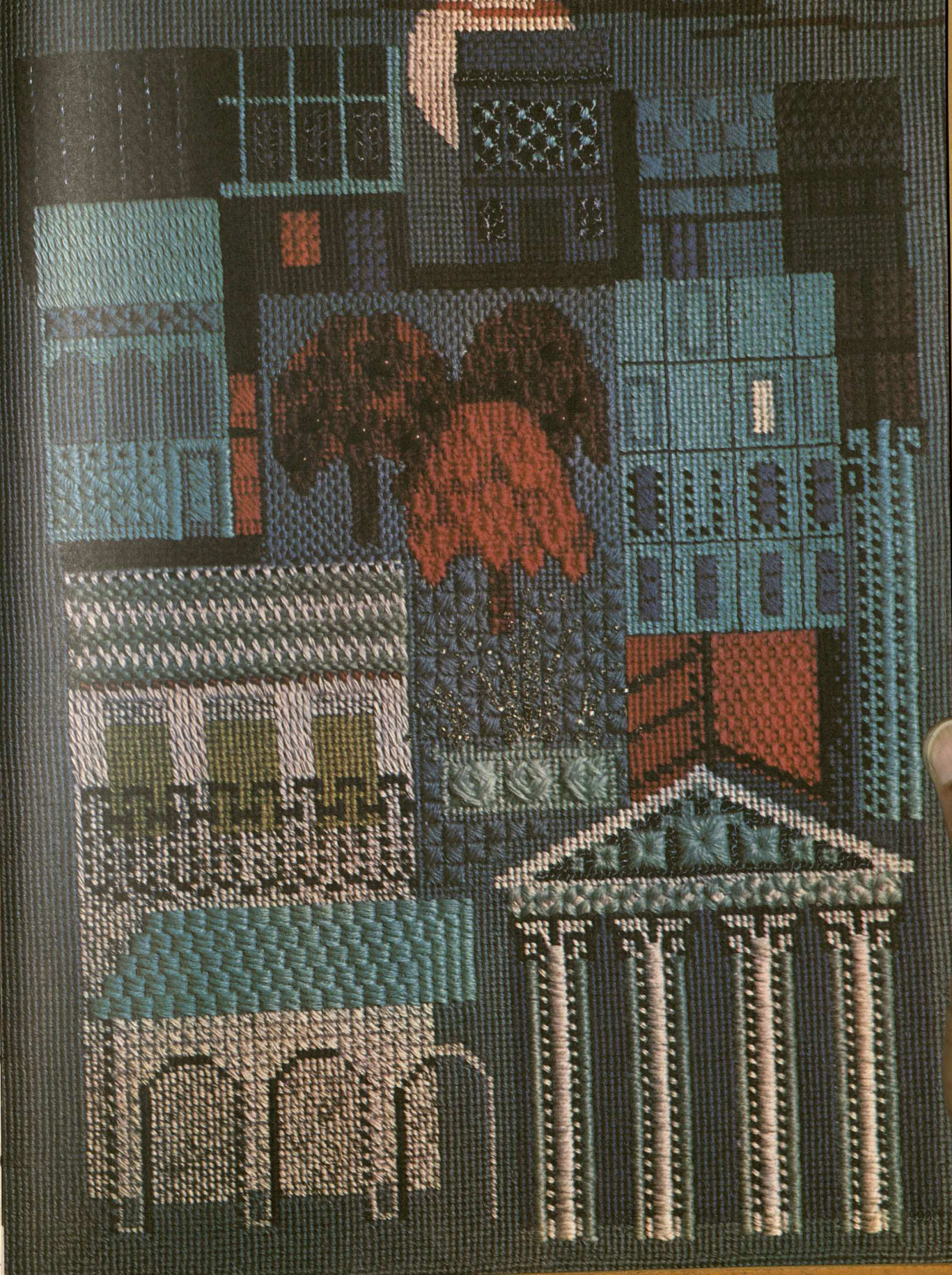
- | | |
|-------------------------------|--|
| 1. Blocked satin stitch | 11. Parisian stitch |
| 2. Detached eyelets | 12. Tile stitch |
| 3. Tent stitch | 13. Plaited stitch |
| 4. Rice stitch | 14. Mosaic stitch |
| 5. Norwich stitch | 15. Satin stitch |
| 6. French knots | 16. Double cross stitch |
| 7. Leaf stitch | 17. Raised chain band and darning worked on a foundation of encroaching Gobelin stitch |
| 8. Encroaching Gobelin stitch | |
| 9. Cushion stitch | |
| 10. Chequer stitch | |

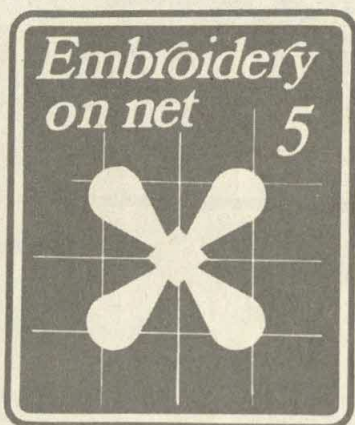
Norwich stitch worked over odd number of threads, in numbered sequence, in directions indicated



Raised chain band edged with darning stitch over a base of encroaching Gobelin stitch







Filling squares for designs

One of the most frequently used techniques in embroidery on net is to have a linen stitch filling with the shape of the motif strongly outlined. This is very simple to do and most effective. Once you have learned this technique, you can go on to building up pictures for which you can work out your own designs. This is based on counting squares and working the shape as nearly as possible into the squares, and finally defining the motif with the outline, as in the leaf motif. The screen illustrated shows a tree incorporating the leaf and a flower motif worked on a half-inch net specially made to fit the screen. For a finer effect, a ready-made quarter-inch mesh should be used. The result is distinctly oriental and very feminine for a bedroom.

Transferring a design onto net

Squared net has to be tackled like counted thread embroidery and the designs are transferred by counting the squares, usually from the centre outwards.

Tension

It is extremely important to keep the tension of the stitches even while working, but a frame can easily distort such an openwork fabric as net. The best solution is to tack small pieces of work onto a piece of stiff card to support it while you work. With larger pieces it is best to hold the net in the hand and spread it out on a flat surface from time to time to check that it is not puckering.

Building up a design

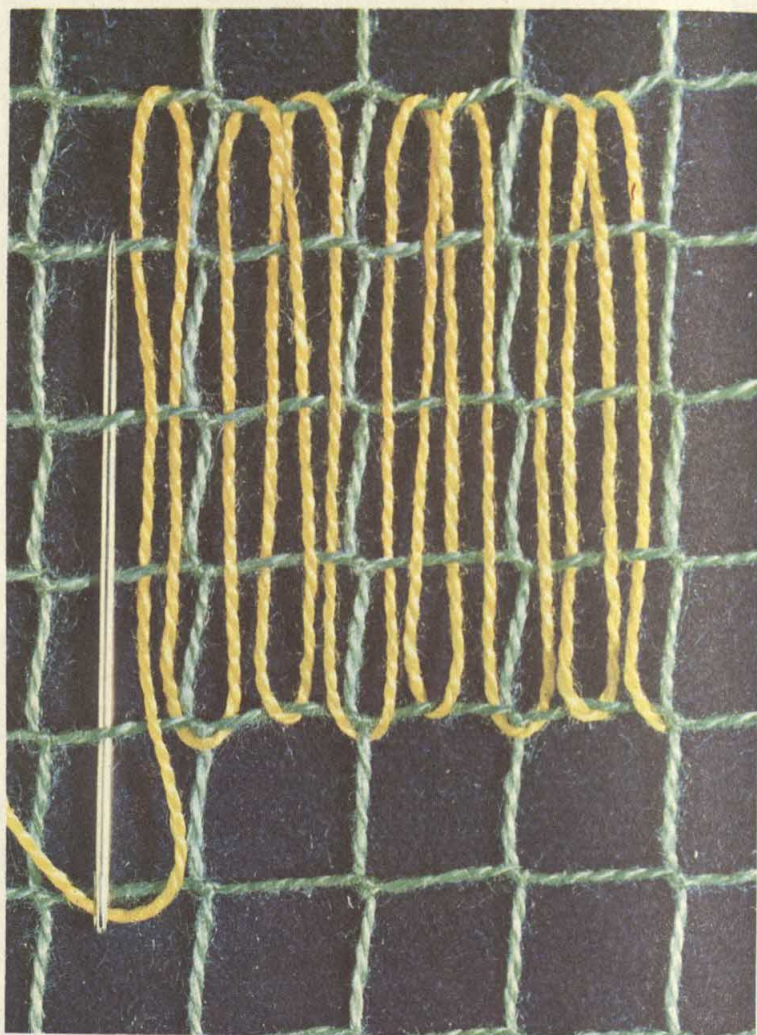
When working a design, first fill in the squares to be included. For different effects, shapes can be outlined with running stitch, which is sometimes overcast for a stronger effect, or with darning stitch, which is sometimes worked in several thicknesses.

Linen stitch

This is a basic filling stitch which can be used either to fill in shapes or on its own to form the shapes. It consists of rows of alternated running stitch, worked first vertically and then horizontally and interwoven. Each square always contains an equal number of threads.

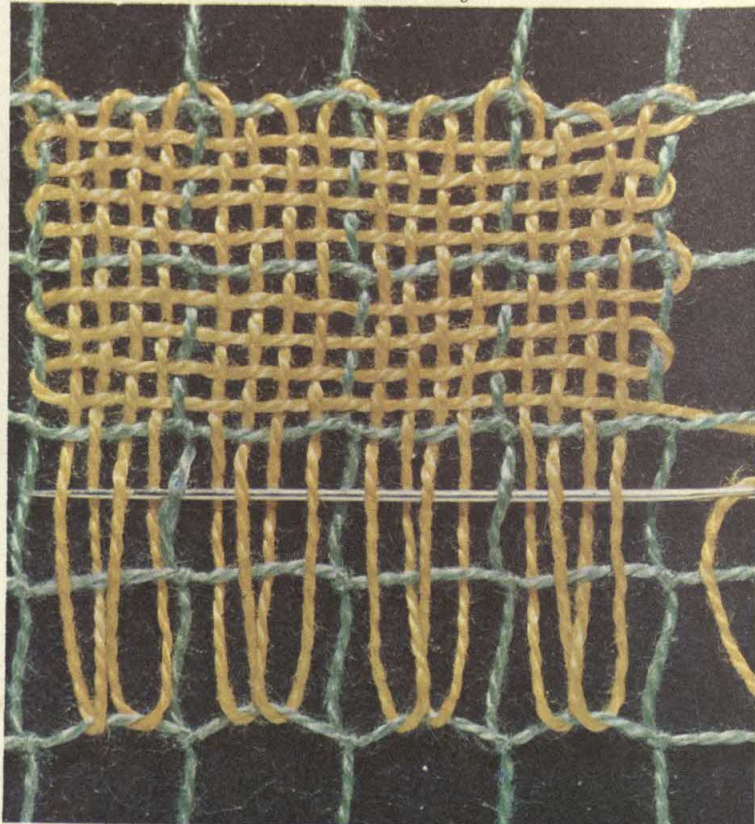
Fasten the thread to a knot in the net and working vertically, pass the thread alternately over and under the bars of the net. This can be worked in one square only or over several squares to fill a large area.

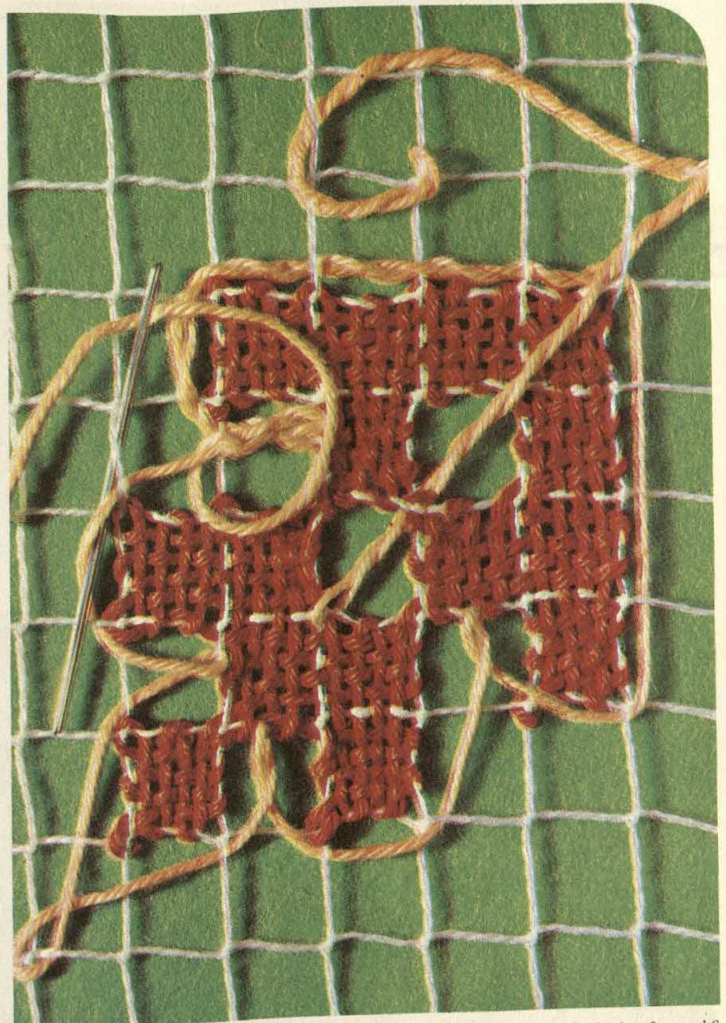
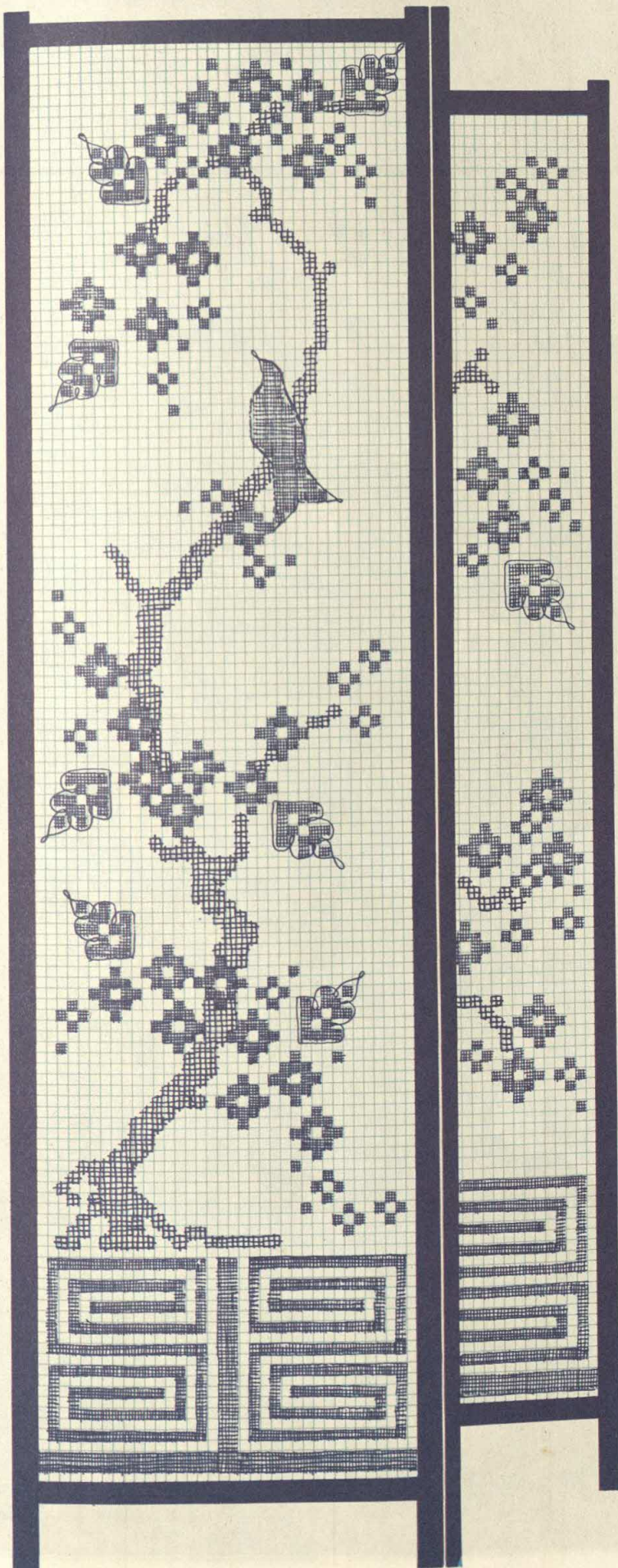
When laying the vertical threads remember that the strands to the left and right of a vertical bar of net must both run in and out in the same way, as the bar of net will form the alternating thread. In this way the pattern of the horizontal threads is not broken. Lay the horizontal threads by picking up alternate vertical threads. Work as many horizontal threads to each square as there are vertical ones to form an even filling.



▲ Laying the vertical threads which form the basis of linen stitch

▼ Working the interwoven horizontal threads for linen stitch





◀ A pretty screen with an oriental tree design worked on half-inch net

▲ Outlined linen stitch leaf motif
 ▼ Four strand darning stitch outline



Matching tops for trousers



Adapted from the Golden Hands basic dress pattern, these soft-line tops with bishop sleeves are specially designed to be worn with the trousers in Dressmaking chapters 48 and 49.

Suitable fabrics

Most soft blouse fabrics are suitable for these tops as are more substantial fabrics such as the jersey and crepe used here. If you buy a jersey fabric for a garment fastened with rouleau loops make sure that the knit is quite close and firm. Loops tend to stretch and gradually become too large for the buttons if they are made in a loose-knit jersey. Also the seams of the rouleau pop and the loops become quite useless and untidy.

The patterns

A. The day tunic

The pattern pieces you will need are: Front, Back, sleeve, front facing and back neck facing, which should be made as follows:

Front and Back. Copy the Front and Back dress pattern pieces from the Golden Hands Pattern Pack.

This is a slip-over garment and has no zip opening. The Centre Front seam is opened from the neck line down to a point of your own choosing, so mark the Centre Front edge of the pattern where you want the opening to end, but make it long enough to get the garment over your head.

If you have made the basic dress and fitted it more than the original, and have altered the pattern accordingly, it is necessary to return to the gentle curve of the original through the waist line in the side-seams or the top will be too narrow to slip over your shoulders. Measure the length you want the tunic top to be and cut both Back and Front pattern pieces to that measurement. If you are going to wear the tunic belted remember to make the pattern longer to allow for the fabric riding up under the belt.

Facings. To make the front facing pattern lay the Front pattern piece to the edge of a sheet of paper and copy the Centre Front from the opening mark to the neck edge and along the neck line and shoulder-seam. Draw in the facing 2 inches wide at the shoulder line and 2 inches wide at the lower edge as shown (figure 1). Also make a back neck facing (figure 2).

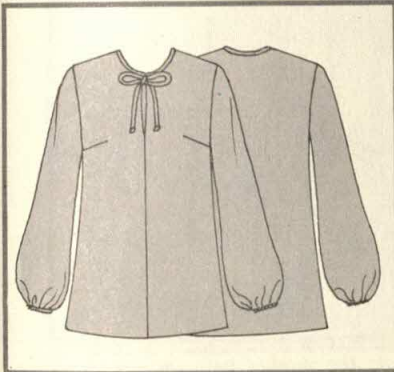
Cut out the facing patterns then pin the front facing to the Front of the new tunic pattern along the Centre Front, with the edges meeting over a strip of paper so that the Front and front facing can be cut as one (see figure 1).

Sleeves. For the sleeve pattern make the bishop sleeve version A, the full sleeve without cuff, from Dressmaking chapter 44. If you are using a heavy fabric such as the double jersey shown here, do not make the pattern quite as full.

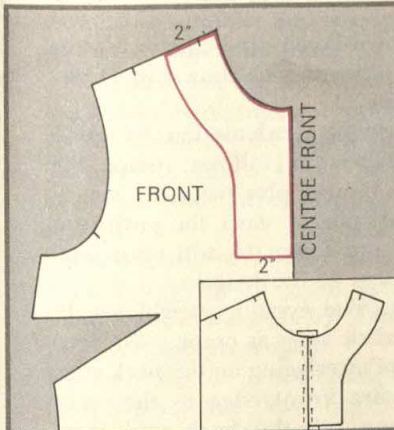




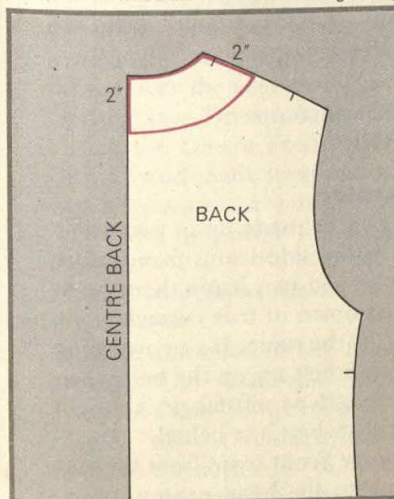
▲ Evening overblouse, B, shown left worn with hem flare trousers in crepe

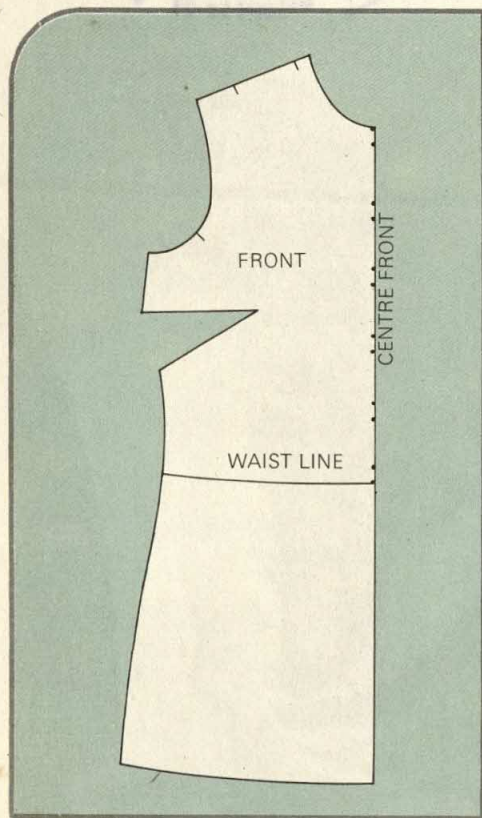


▲ Day tunic, A, shown right in jacquard jersey with cossacks in plain jersey

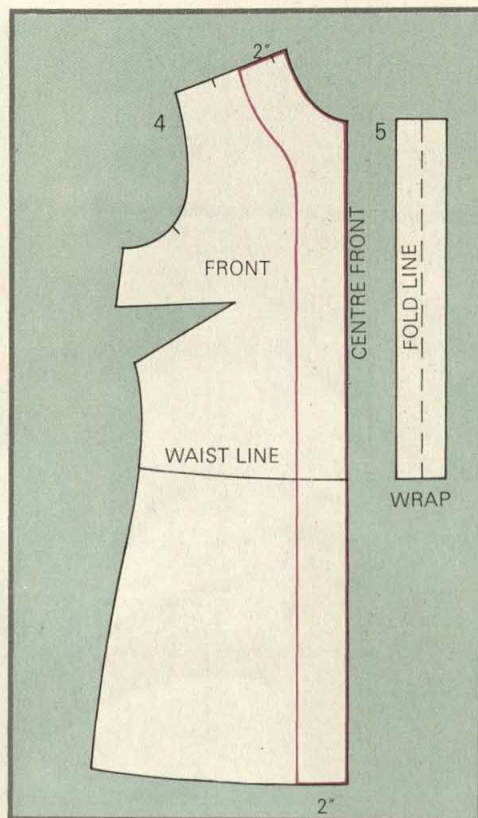


▲ 1. Version A: front facing
▼ 2. Versions A and B: back neck facing

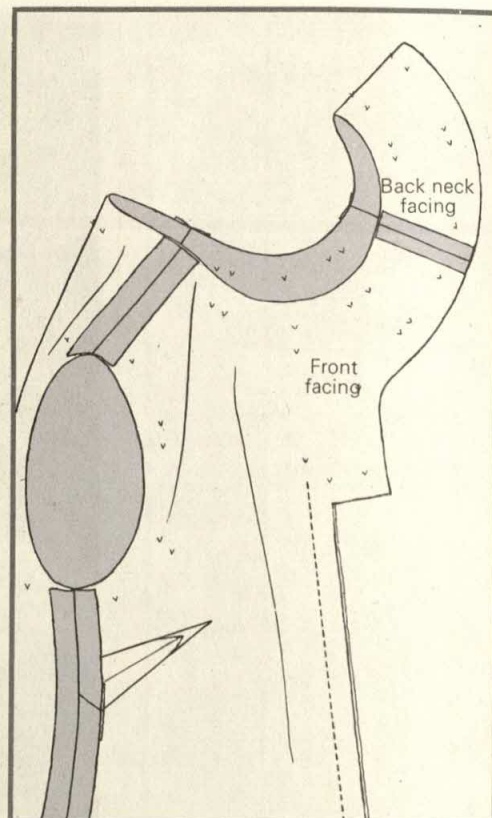




▲ 3. Right Front version B: the loop positions



▲ Version B: 4. front facing; 5. wrap pattern



▲ 6. Version A: the stitched neck facings

B. The evening overblouse

The pattern pieces you will need are: Front, Back, sleeve, cuff, front facing, back neck facing and wrap, which should be made as follows:

Front and Back. Copy the Front and Back dress pattern pieces from the Golden Hands Pattern Pack.

This top has a front opening and can therefore be cut to the shape of a fitted pattern if you have altered the basic pattern accordingly.

The Centre Front on the finished garment meets edge to edge and fastens down the front from neck to waist with rouleau loops and buttons.

To mark the Front pattern for buttoning, first take your front neck to waist measurement and mark this measurement on the Centre Front of the pattern.

Then mark the positions for the loops which go on the right Front, 2½ to 3 inches apart, between the neck and waist line (figure 3).

Measure the length you want the overblouse to be and cut both Back and Front pattern pieces to that measurement.

Facings. To make the full length front facing pattern, lay the Front pattern piece to the edge of a sheet of paper, copy the neck line and the shoulder-seam and make a facing as shown (figure 4) which is 2 inches wide at both hem and shoulder edge. Also make a back neck facing as for the day version (see figure 2).

Wrap. For the wrap on the left Front cut a strip of paper 2 inches wide to the length of your front neck to waist measurement and mark the lengthwise centre 'fold line' (figure 5).

If you prefer to leave the top two buttons undone do not take the wrap to the neck edge but from the waist to the last button that you are going to wear done up. This way the wrap will not show.

Sleeves and cuffs. For the sleeve and cuff pattern pieces make the bishop sleeve or bishop sleeve conversion C, the full sleeve with fitted top, and the tapered cuff as shown in Dressmaking chapter 44.

If you are using a heavier crepe type fabric as shown in the picture do not spread the pattern too full. Some of these fabrics are made only to resemble crepe with the finishing treatment, while the basic weave—which in real crepe consists of highly twisted crepe yarns—is often plain and flat. The folding and draping qualities of the simulated crepe fabric are therefore not the same as in real crepe. If you cut the sleeves too full the fullness will stand out not only around the wrist, where it looks beautiful, but also along the full length of the sleeve and therefore looks very bulky around the upper arm. So use the bishop sleeve conversion C but cut the sleeve a little longer, especially at the curve in the wrist. This is a professional's trick to give the impression of greater fullness.

Yardages and layouts

Make your own layout and calculate your yardage requirements as shown in Dressmaking chapter 46.

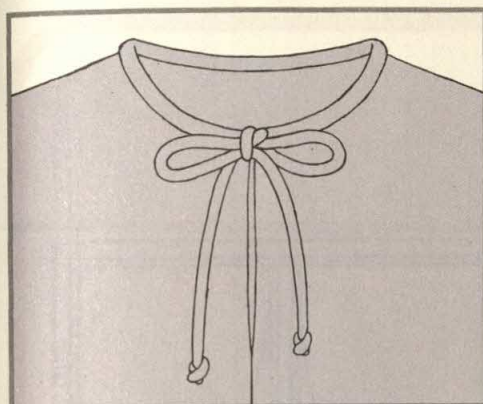
Start your yardage calculation for a 36 inch wide fabric as follows: twice the length of the blouse, plus twice the length of the sleeve, plus ½ yard for cutting a rouleau. Do not forget to add seam and hem allowances to the lengths.

Interfacing. The evening overblouse B, made in a fabric such as crepe, will need the support of interfacing on the neck edge and the Centre Front edge to the waist line. You can use the back and front facing patterns for the interfacing. The cuffs also need interfacing, so make a small layout to work out the amount of interfacing you will need.

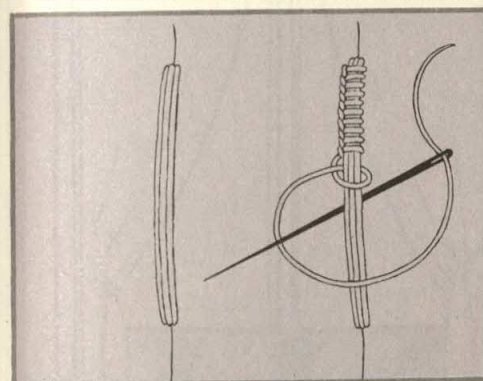
Making up

A. The day tunic

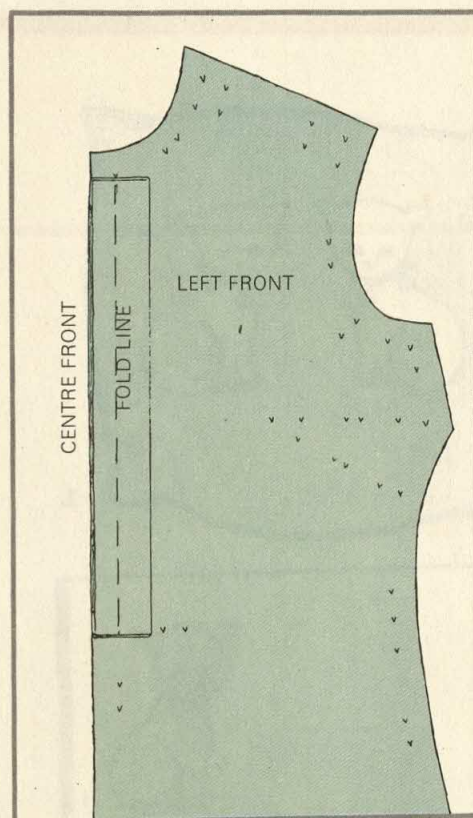
This version can be made up in two ways. You can stitch the side-seams from under arm to hem or you can leave them open from the waist down in true cossack style. Pin, tack and fit the tunic. If you are going to wear it with a belt try on the belt when deciding the length as soft fabric is drawn up considerably when it is belted. Stitch the Centre Front seam from the end of the opening to the hem, neaten, press.



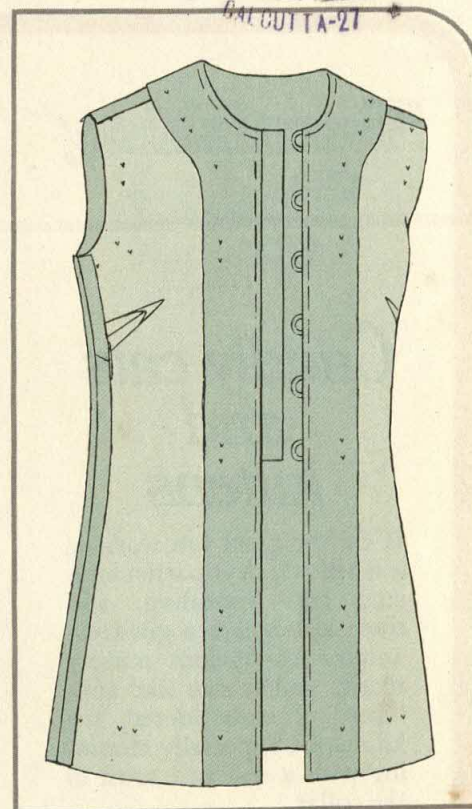
▲ 7. Version A: the tied and knotted rouleau



▲ 8. The bar carrier for a belted style



▲ 9. Version B: the wrap tacked in position



▲ 10. Version B: the stitched and turned facing

Stitch the side bust darts and press. Stitch the shoulder and side-seams, neaten and press. Make the hem.

If you have left the side-seams open from the waist down finish the hem at the seams as for the slit in the shorts (Dressmaking chapter 49, figure 4) and slip stitch the side-seam allowances in place from waist to hem.

To finish the neck edge stitch the back neck facing to the front facings at the shoulder-seams (figure 6). Trim the seams to $\frac{1}{2}$ inch and press open.

Pin and tack the joined facing to the inside of the neck line, raw edges level, with wrong sides facing and seam lines corresponding.

Trim the seam allowance on the neck edge to within a fraction of the seam line and neaten the raw edge with a bias strip turned over the edge as for a rouleau type binding (see Dressmaking chapter 25).

Fasten the Centre Front of the neck edge with a hand-made loop and small button. Cut a bias strip about 24 inches long to the width required for a $\frac{1}{4}$ inch wide rouleau.

Make a rouleau as shown in Dressmaking chapter 44.

Tuck in the ends of the finished, turned rouleau and hand-sew them together. Then tie a knot in the rouleau at each end. Finally, tie the rouleau into a bow and sew it to the neck edge to cover the button and loop fastening (figure 7).

Make up the sleeves as shown in Dressmaking chapter 44 and stitch them in. If you are belting the tunic make a hand-worked carrier on each side-seam at waist level to slot the belt through (figure 8).

B. Evening overblouse

Pin, tack and fit the overblouse. After fitting, unpick the side and shoulder-seams and work the Centre Front first.

Make a rouleau for the loops following all the steps given in Dressmaking chapter 44. Prepare the loops for the chosen button size as shown in the same chapter and on the right Front place a loop over each mark and hand-sew to the seam allowance as for the loops on the tapered cuff. Fold the strip for the wrap lengthways on the fold line, wrong sides facing, folding in the seam allowance at each end. Pin and tack the whole strip and press lightly. With raw edges level, pin and tack the wrap to the outside of the left Front along the Centre Front seam line (figure 9).

Stitch the side bust darts, and the body darts if you are using them. Press.

Stitch the side and shoulder-seams, neaten and press.

For interfacing the neck and front edges, lap the seam allowance of the back neck interfacing over the seam allowance of the front interfacing at the shoulder-seams and stitch as shown in figure 4, Dressmaking

chapter 37. Trim the seam allowances and pin and tack the interfacing to the inside of the overblouse.

Join the back neck and front facings at the shoulder-seams. Trim the seam allowances to $\frac{1}{2}$ inch and press open.

With right sides facing, pin and tack the facing to the outside of the overblouse (the loops on the right side and the wrap on the left are hidden between overblouse and facing).

Stitch the facing in place along the Centre Fronts and neck edge, trim and snip the seam allowances and turn the facing to the inside of the overblouse. Edge-tack and press (figure 10).

Anchor the facing to the overblouse with small catch stitches at the waist line and around the back neck.

Make the hem.

Make up the bishop sleeves as shown in Dressmaking chapter 44 and stitch them into the armholes of the overblouse.

Pin the edges of the Centre Front so that they meet on the wrap, mark the positions for the buttons and stitch on the buttons. At the waist line stitch on a hook and bar to support the loop and button at the waist edge. Large buttons and loops are not so much functional as they are decorative, and if they are subject to any strain it is best to support them with a small hook and bar. Or if, as with this overblouse, you have a wrap, you can use small press fasteners instead of hooks.

Furnishing Fashion Flair

Cuddly cats and kittens

It can be great fun working a motif which is particularly cute and appealing, and these kittens are a good example. An obvious nursery motif, which can be appliquéd or embroidered, the kittens look specially charming with a real bell sewn to the collar.

1. Bookend kittens guard a comfy cushion
2. Encourage children to tidy their hankies into a case decorated with a kitten motif
3. Make a window draught excluder into a novel decoration by brightening it up with a row of kittens
4. Use the motif all round the hem of a nursery bedspread

